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3rd year anniversary issue

JANUARY 1999



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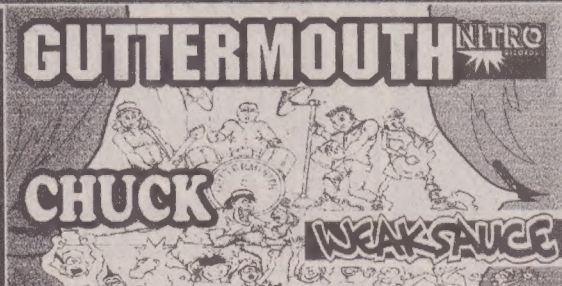
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Peace. - Scott Present

The editor does not necessarily share the opinions expressed in this publication. The editor may be me. Of course, you don't know who I am. I am the narrative voice behind something or another. So I may not be he. Yet who is he? We may be he, but she may not be he. The editor may just be a narrative voice of some litty guy that likes his belly button poked. He/she may not be I.

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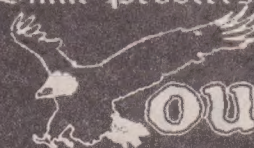


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KRAP MAILBOX

favorite quote from our mailbox: "I have never once read a reaction that you have written that was anywhere near being positive."

Marcia Taylor's "Stupidest Letter Award"

Several issues ago, I posted a warning about selecting the stupidest letter written to Skratz each month. I really didn't find any unbelievably stupid letters for awhile. This made me happy, because I had better things to do over the holiday months than to produce written lectures for hot-headed fools. Alas, the honeymoon is over. This month I am hard put to choose between "No Name", Mike C. and Marty.

Let's start with Marty. His/her letter is a foul stream of abuse absolutely without logic or reason. He considers calling someone gay an insult. Hello, it's not BAD to be gay, you moron. It's full of butt rape taunts, too. How amusing! It occurred to me that maybe you're trying to write an "anti" letter - just go over the top with being insulting, but it's pretty sad that most of your insults are based on the insulted person's lack of masculinity. I guess for you, being a man is about as good as it gets. If your letter is supposed to be funny, it's about as funny as the proverbial turd in the punchbowl.

Okay, on to Mike C.'s letter. Mike, you remind me of one of those Kennedy assassination buffs who believe that everything is part of a giant plot. I didn't read the Kill Allen Wrench interview, nor did I see "Kurt and Courtney" (but I WANT to). Your attack on Allen is entirely ad hominem, which means that you simply resort to calling him names. A better way to prove the guy sucks would be to offer a technical criticism of his music - i.e., lame lyrics, stolen riffs, etc. As far as his involvement in Kurt Cobain's death, you should have gone into "all the facts around the Tom Grant stuff", as it involved FACTS, instead of spending so much time letting Allen know how much you like Nirvana, how often you wear Nirvana shirts and how you will never wear a Kill Allen Wrench shirt. Do you think Allen gives a fuck about any of that? No. But he'd give a fuck if you wrote a calm, well-reasoned letter that might convince readers that he's as bad as you believe he is. You need to sound like a thinking person, not a freak spouting off on a street corner about the end of the world or something.

Okay, Marty and Mike C. are contenders. But the AWARD goes to "No Name Included in Letter". He/she gets the award because he/she is such a big CHICKENSHIT. "No Name" likes to call people names like "dried up old cunt", but he/she is scared to take responsibility for his/her name calling. Afraid Dee Dee Troit might kick your cowardly ass? "No Name" also lies. I WAS AT THE SAME SHOW. Dee Dee Troit wasn't pissed off about anything that night. I talked to her before and after her show. What I would say is that the themes of her songs, which deride sexism and violence (among other things) probably are lost on an agist, sexist person such as yourself. Nor did she only perform her old material, as you claim; she did several songs from her recent CD. Next time you decide to write a letter like this, have a few beers and pretend you're in the pit, slamming. That's probably when you feel most brave and confident.

Skratz,

I have a question. First of all, I absolutely love your magazine. It is entertaining to read and, above all, completely honest. I love to write, and I love going to different punk rock shows on the weekends, so maybe I could write for you. You might not need a writer -- you probably have enough, but I thought it couldn't hurt to ask. Thanks, you guys are great.

Noelle,

Yeah, I'm not sure if we might not need a writer or not. Maybe, we might need a writer. We'll see. Thanks for your letter! I'm glad you love to write!

Noelle
S.G., Calif.
Age: 17

Bye,
Scott, SKRATCH

Dear Skratz,

I am not an avid Skratz reader, but when I'm out and about I pick it up. Pleased was I when I got the 'Anti' issue (November '98). The CD reviews were fucking great. I get so tired of everyone's bullshit reviews kissing ass so they get sent CDs the next month. I mean, a couple of months ago, I caught a review in some local 'zine on Tori Amos. It worshipped her as some punk goddess cause she "gave Jesus a blow job". Get a fucking editor! With the 'scene' on life support as is, we need an angry magazine to let us know what bands and CDs are just cannon fodder and toilet paper. I also can't write you guys without bitching about something in your magazine -- THAT FUCKING INTERVIEW WITH KILL ALLEN WRENCH!!! We have some son of a bitch with horns on his head claiming to be the minister of punk (what-ever), while he's gotta be waiting for MTV to claim him "THE Anti-Christ Superstar without a C-cup bra". Then I'm finishing the magazine, and what the fuck do I see on the back? The glam rock whore in all his ass leakage glory at your Xmas party. Well happy fucking birthday Jesus, we brought you a shepherd with a whole LEGION of sheep. Maybe he can blow Jesus, too.

K, see ya later,
Ivan D. Terble

P.S. Want any GOOD CD reviews? It's obvious I have too much time on my hands.

Ivan,

I must confess that Kill Allen Wrench is my cousin and I'm deeply offended by your remarks toward him. He is an admirable young man. Sure, he worships Satan and likes to drink Pabst Blue Ribbon, but come on - he's a cool ordinary guy just like you and me. I mean as he says, "Let Satan Command you." The guy's a genius and I'm so proud of him. He's really good with kids too. What's a good review? Is that when you kiss ass? Glad you enjoyed that one issue.

Bye for now,
Scott, SKRATCH

Skratz,

What's up, punk? I went to the Doll Hut on November 14 and saw a cool hardcore, old school band, No Thanx. The place went off. Everyone was slamming, and the bartender freaked out, but then he cooled down and let the band play. I had gone to see U.X.A., but I think that No Thanx was THE SHOW. Where are they from, and do they have a CD or 7-inch out?

Thanks for reading,
Timmy from Lawndale

Timmy,

It's people like you who really inspire me to do a magazine like this. You really dig into the details and I almost felt like I was there at the show slamming and watching the bartender as she freaked out. This is intense news reporting here.

To answer your question: THE SHOW are not a band that I've heard of. Let me ask you a question, do other bands have a hard time playing with THE SHOW or playing at the show with THE SHOW. Do they actually steal the show? Sorry, that was more than one question. Wish I could be more helpful.

-THE Showstopper,
Scott, SKRATCH

Dear Scott,

You suck cock, you lick balls, you floss with pubes, I fucked your mom in the ass while fingering your dad's asshole. You act like you don't care, but we all know you're hurting inside. You're probably about 5'4" and a toothpick, got picked on in elementary, got beat up in junior high, got raped in high school, then joined the Navy. You probably work for this mag so you can be hip. We all know your favorite band is the Village People. You pass yourself off as punk to hide your insecure, homosexual needs. One of my friends knows the people that work for your rag, and if I'm ever in an upper-class suburban neighborhood and run into you, I'll beat the fuckin' shit out of you, shit in your mouth and fuck you with a broomstick. Love your rag, I mean mag.

Love, Marty

P.S. #33 has the same bullshit reviews that were in #32. Are you fucking assholes doing so little work and repeating the same reviews so you can hurry up and spew out your crappy mag to get your check from the advertisers? Fuck you Scott!!!

DID YOU WRITE US A
LETTER YET
TO SHOW SKRATCH
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Dear Marty,

I'm sorry I broke up with you. Things weren't working out. Okay, I liked the Village People and you enjoyed the Bee Gees and Numbnuts. But, surely, we can work it out. Disclosing all my personal secrets to the entire readership of the magazine hurts my feelings. We must communicate these feelings to one another and grow together or grow apart. I know it hurts inside. I hurt too when I think what we could of been. Two little love birds flying amongst the frosty blue skies reaching our horizons.

And as for #33, it wasn't the same bullshit reviews, it was new and improved bullshit reviews. Did we put out a #33. I think SKRATCH only does even numbered issues. Are you calling us fucking assholes or asking if we're fucking assholes? I only ask because I can't speak for everyone. Learn some manners.

-Sadly,
Scott, SKRATCH

Skratch,

This is a review of a gig I went to at the Doll Hut in Anaheim. The first band was the Process. They were a good punk band, but few people were in the club to check them out. Next was the Rats. They shared equipment with the Process and had a similar style. It's good to see bands with NO new school influence, just straight ahead, REAL punk rock. Next up was a band called No Thanx. I haven't seen a band this tight in a long time. They had the place packed, and people were slamming in the limited space. Some guy got his head split open! I hope No Thanx plays again soon, cause my friends and I want to slam! The next band was Last Round Up. I know the singer of this band; he used to be the singer of a band called Butcher. Last Round Up was pretty good, but they need more practice. It seemed like the guitar player was showing the rest of the band the songs before they played them. Then U.X.A. started their set. I think for the headliner, U.X.A. really sucked! Dee Dee Troit is a dried up old cunt who should have hung it up years ago! She strummed through some old mothball songs, and her voice sounded like fingernails on a chalkboard. Dee Dee was pissed because nobody gave a fuck if her band played or not. No Thanx stole the show. Please print this letter so your readers will know how badly U.X.A. suck!

(No Name Included with Letter)

P.S. After reading the interview with Kill Allen Wrench in issue #33, I have made it my personal life mission to MURDER the human waste bucket who claims to have punk rock's most important band.

Skratch,

This letter is directed to Allen Wrench, who was interviewed in the November 1998 issue. I just thought I'd share my opinions with all those wonderful Skratch fans out there. I'm a 17-year-old male who lives in Riverside. Just like you, everywhere I go, I see Allen Wrench's shitty band stickers all over the place. I'm a very loyal Nirvana fan. I think Allen Wrench is the biggest fuckin' asshole in the world. Why don't you answer any questions about Kurt? Why did El Duce suddenly get killed after he named you as Kurt's killer in "Kurt and Courtney", which I saw. He said exactly, "Yeah, I know who killed Kurt. But I promised Allen I wouldn't tell. Oops". You were the last person El Duce was around after he did that interview. Then he was found dead. Did you push his ass in front of that train just because he snitched you off? Why wouldn't you talk about Kurt when Skratch interviewed you? You and Courtney "the slut" Love are the most pathetic humans alive. Courtney Love was a nobody who wanted to be famous. That's the only reason she got with Kurt. Then when Kurt wanted a divorce, Courtney got pissed. Kurt didn't commit suicide; he was murdered. What happened when Kurt died? Courtney got all the money, all the record rights, etc. Did Courtney have you kill him? Why do you have all this money now? Your band sucks. How much did she pay you? The shotgun used wasn't for suicide. Kurt was not suicidal around his death. It was bought for protection because he thought he was in danger because of his divorce. And the so-called "suicide letter" mentioned nothing about suicide or death. It was goodbye letter that he was leaving Nirvana. But when Kurt was found, Courtney wouldn't show the "suicide note" to anybody; maybe she was changing it around or trying to forge his unique handwriting. I could go into all the facts around the Tom Grant stuff, but that would take too long. Research it, and you'll agree, too. If you are really reading this Allen, I really don't know if you killed Kurt or not, but if you did, you killed a piece of rock history; you killed a legend. You destroyed Nirvana. You killed grunge rock. Thanks a lot, asshole. That would be like killing Jello Biafra when DK was at its prime. But I do know one thing for sure. You will never in your life be as good as Kurt was. All that shitty, pointless music you make could never compare to Nirvana's. Nirvana will always be #1. I wear Nirvana shirts every day. I will never in my life touch one of your lame band shirts. So I think you need to stop all the joking about Kurt like in the flyer on the back of the November Skratch. It says clearly, "From the people who brought you the deaths of Kurt Cobain and El Duce". What a lame fuck. Kurt will always be more punk than you will ever be. Keep trying, poser.

Later, Loser,
Mike C.

Mike C.,

Hi. Sounds like someone's panties are in a bunch. Have you seen the glit-

tery pink or marron/chartreuse Kill Allen Wrench stickers. Those ones are nifty! Say, if you find any - save em' because down the road they may be collectibles. Oh, also be sure to check out The Show- great band I hear.

See Ya,
Scott, SKRATCH

P.s. Mr. Allen Wrench is a poseur because he is pretending that he killed Kurt Cobain?

187 Redrum
Just kidding.

Dear Skratch,

Hey Scott! You're original, man. You really know how to make people look really stupid. I read all your comments at the end of those stupid letters people send you, and I just cry in laughter. These idiots don't know anything about anything. They need to get a life and a hobby. Scott, put in a good word for me about this letter. Your new magazine covers are badass. Keep them glossy. The Halloween issue cover was awesome -- the pig dressed as a cop and the little kids pissing their pants. Why did a punker have to get shot, why not Barney? Do you think all punkers should die, or was this just another way to make people hate your magazine? Well, Scott, keep it real and keep on making those rude comments about these letters.

Bryant

Bryant,

You're my #1 fan. I love you, man. It's nice to hear someting nice for a change. Firstly, the Halloween cover was a cover, not a reality. An artist drew it with stuff you draw with and we created the concept. Barney get shot? Hell no! Happy endings are boring and I like Barney. We have to think about the kids, right? I'm looking out for the children, okay? No, I don't think all punkers should die. Around 80 or 90 is probably a good time to go, though. Do you think all BARNEYS should die? Getting a little sweaty when I turn the tables on ya, huh?

Lastly, I'm not trying to get people to hate the magazine. People hate the truth. The truth is the magazine or for some or a small facet of us, it is the only truth. And furthermore, it's real easy to get people to hate our magazine, I don't have to try and that's the truth.

Keep reading and we'll keep writing.

Sincerely,
Scott, SKRATCH

Skratch,

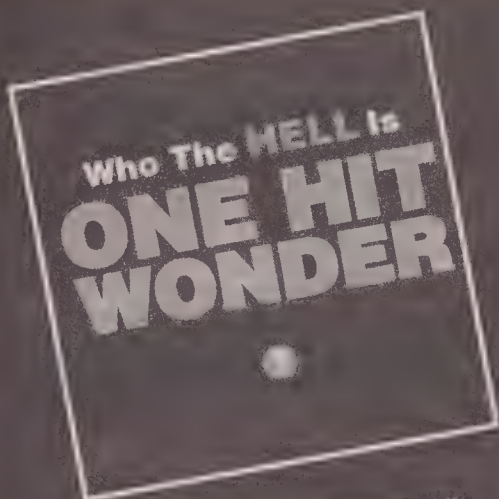
I don't go to many shows anymore, cause there really aren't that many bands worth seeing. But whenever I DO go to see some band at either the Barn or the Showcase, without fail, there will always be a bunch of losers there. Don't get me wrong, I'm not putting myself up on some type of punk rock pedestal, but I think some of these kids have seen Thrashin one too many times. Fifteen and sixteen-year-old kids shouldn't have to worry about getting stepped on by some bald-headed, wife beater wearin' jock who saunters around in a circle thinking he's the King of the Pit. So if any of you stupid fags that go to shows just to show off your muscles are reading this, don't bother paying money for a ticket when you don't give a crap about the music or the bands. Why don't you just take your Walkman and go to the gym instead? You'll make the rest of us a lot happier. And here's a tip for anyone who shares my feelings bout these muscle-headed morons. If you're at the Barn, go up on the balcony and drop pennies on top of their heads. It really pisses them off, and they're usually too dumb to figure out where the pennies came from. Oh yeah, and Scott, I dare you not to comment on this letter. I have never once read a reaction that you have written that was anywhere near being positive. But that's your thing I guess, huh, being an asshole? Or are you just being some kind of fake asshole for laughs? But then again, you do get a lot of stupid letters. Like that guy in the last issue that's in the Army and called you "bro". I got dumb chills. And that girl, Hannah, that wrote, "I wanted to say thank you for the ill interview on the Killingtons! Those boys are so dope! Especially FINE drummer Michel. I love their music". She was just asking for it. And for anyone who is reading this right now who lives in Orange County somewhere, go to GREENE RECORDS in Tustin. They have a lot of good used CDs, and there's a guy named Mike there who's a really good guy. If you tell him what you like, then he'll probably know a bunch of other bands you'd like, too. Adios.

Kunta Kente

Kunta,

I'd love to comment on your letter since, again, you and how many others? dare me. Actually you dared me not to comment on your letter. Now, I don't know what to do. Comment or not comment? Hmmm.....Let me think about it. Damn, running out of space here. Well.Um.....I was going to sa

-Bye, Scott, SKRATCH



ONE HIT WONDER

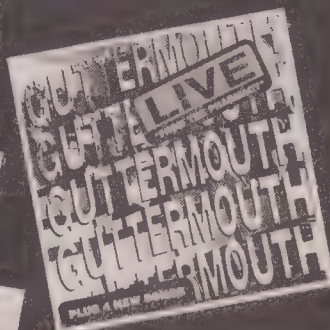


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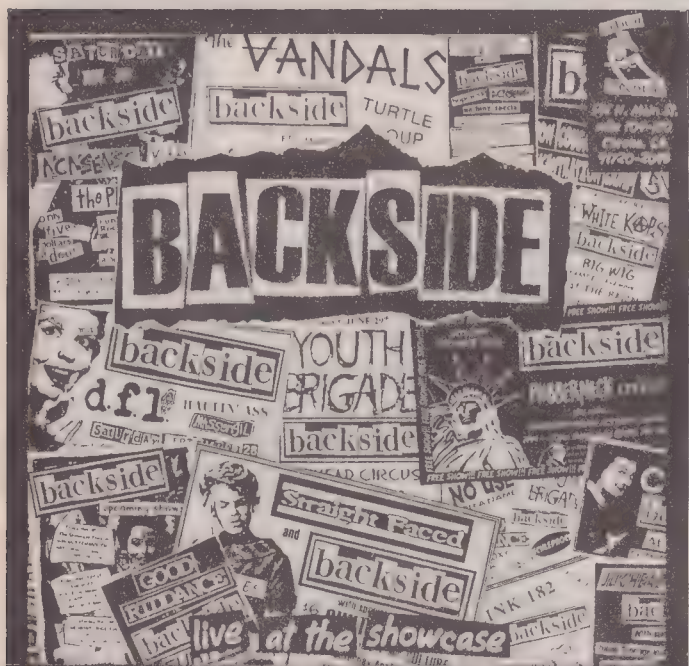
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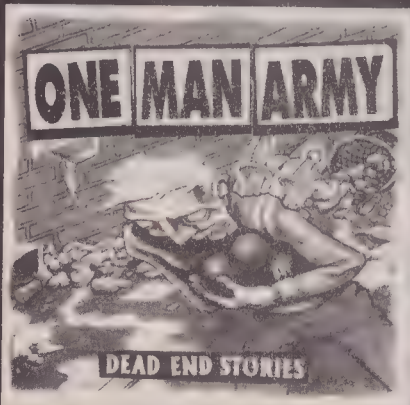
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top 10's of 1998

Jack from Slimstyle records

FAVORITE THINGS ABOUT 1998:

10. McSweeney's Quarterly Concern (aka Diamonds Are Forever)
9. The prolific and ever-changing sound of the Offspring (give it to ME, baby!)
8. Advertising in Skratch
7. Jesse- our choice of VJ for Generation 2000
6. Countdown for TAFKA Prince and me to party like it's 1999!
5. Finley Quay
4. The continuing meteoric rise of Burt Reynolds back into superstardom
3. New Trivial Pursuit (Genus IV AND Star Wars!)
2. REM continuing stoically on despite the loss of their drummer, William ("Bill") Berry
1. Cashing those big distributor checks

Joe Licavoli, SKRATCH

TOP TEN OC BANDS OF 98, THAT ARE GONNA ROCK 99

1. Pharmaceutical Bandits
2. Simply Kung Fu
3. My Superhero
4. The Teen Heroes
5. Longfellow
6. The Pressure
7. Channel 6
8. The Killingtons (They're from the Long Beach, but, close enough)
9. Thee Spivies (same for these guys)
10. The Ziggens

Kevynn Malone, SKRATCH

TOP TEN REASONS TO KEEP ON BREATHING FOR 1999

1. STAR WARS PREQUEL PART I
2. SEXUAL PLEASURE
3. LONGFELLOW
4. I BOUGHT A CAR
5. SCOTT PRESANT WONT LET ME DIE
6. I NEED TO FINISH MY SCREENPLAYS
7. CHARLES BUKOWSKI
8. MY TWO CATS
9. EVERYTHING
10. NOTHING

Scott Presant, SKRATCH

TOP 10 ALBUMS I LISTENED TO WITH JOY IN 1998

1. Refused, The Shape Of Punk To Come
2. Hot Water Music, Forever and Counting
3. Beastie Boys, Hello Nasty
4. Knapsack, This Conversation Is Ending Starting Right Now.
5. Get Up Kids, Three Minute Mile
6. Jimmy Eat World, ep
7. Hole, Celebrity Skin
8. Zeke, Kicked in the teeth
9. Kill Allen Wrench, My Bitch Is A Junkie
10. Tongue, Faulty Parts

Frank Kozik/Man's Ruin records

TOP TEN OF 98

1. Turbonegro... "Apocalypse Dudes" (record)
2. Impending Global Disaster (future)
3. Right wing Hate radio talk shows (cheap entertainment)
4. Vicious Ling (stroke material)
5. 7 am coffee/cigarette/big greasy dump Combopac™ (health)
6. Finally acquiring a fully customized-out hardtail Shovelhead Harley-Davidson (mid-life crisis)
7. Kick-ass girlfriend (finally)
8. Sony Playstation (delusions of grandeur)
9. Neal Stephenson's "The Diamond Age" (Book)
10. Elaborate revenge fantasies (the better to lull me to sleep)

Seth Progression

TOP TEN THINGYS OF 98

1. Oldies But Goodies compilation
2. 5 Driver "Self Proclaimed Rock Stars"
3. My love returns from London
4. Bad Religion at The Middle East, Cambridge
5. Vegetarian Ramen Noodles & PBJ
6. Xena, Warrior Princess!
7. Atom and His Package taking over the world
8. Boston bands flourish: Piebald, Diecast, Cave-In, Big D & the Kids Table
9. Negative Progression signs Bouncer (Kzoo, MI)
10. The thought of a better new year

Kristen, Capitol Records and "I am corporate rock."

HERE'S SOME OF MY TOP THINGS IN NO PARTICULAR ORDER.

1. Zeke - kicked in the teeth
 2. Girls against boys - freakonica
 3. Less than Jake - hello rockview (and yes, I would've put that in here even if they weren't on my fucking label so shut up Scott or I'll kill you and your little dog, too)
 4. AC/DC box set
 5. Rob Zombie - Hellbilly Deluxe
 6. Rancid - Life Won't Wait
 7. God-like Rock shows
 8. Radiohead @ Radio City Music Hall
 9. Jon Spencer Blues Explosion @ the Palace
 10. Zeke - anywhere
- AND....BANDS THAT SOLD SHITLOADS OF RECORDS THAT I'M GLAD AS FUCK I DIDN'T HAVE TO WORK
- Sugar Ray
Cake
Sugar Ray
Barenaked Ladies
Sugar Ray

Reid Fleming, SKRATCH

TOP TEN FOR 1998

1. REFUSED "The Shape of Punk to Come" CD
2. ENEWETAK "Onward to Valhalla" CD
3. PHOBIA "Means of Existence" CD
4. THE HELLACOPTERS (ALL RELEASES IN 98)
5. MURDER CITY DEVILS "BROKEN BOTTLES, EMPTY HEARTS" CD
6. THE LOCUST L.P.
7. BUZZOVEN "At a Loss" CD
8. SNUFF "Tweet Tweet My Lovely" CD
9. 46 SHORT/MOTHER FUCKING TITTIE SUCKERS SPLIT 7"
10. ROCKET FROM THE CRYPT "RFTC" CD

Jami Wolf, Man's Ruin/Gearhead/Hit List/Skratch

TOP TEN:

- 1) Hellacopters: "Supershitty To The Max" Man's RUIN
- 2) Gaza Strippers "Laced Candy"
- 3) Turbonegro "Apocalypse Dudes"
- 4) Antiseen documentary: "15 years, 3 chrods, and one hell of a bloody trail!" (Baloney Shrapnel)
- 5) Austin's finest bands: Bulemics, chumps, river city rapists
- 6) real kids 12/18/ hellacopters 12/18 sf
- 7)(because everything else sucks that was released this past year.....) cocksparrrer : shock troops
- 8) Backyard Babies: Knockouts!
- 9) antiseen : honour among thieves/southern hostilities
- 10) johnny thunders & the heartbreakers: DTK: Live at the speakeasy

Mauxa, SKRATCH

TOP TEN (THESE ARE IN NO PARTICULAR ORDER)

1. Zeke "Kicked in the Teeth" (best thing to come from Epitaph in a while!)
2. White Liars Self Titled (an O.C. band!)
3. Upsetters "Friendly"
4. Rocket From The Crypt "RFTC"
5. Patti Smith "Peace & Noise"
6. Cheap Shots III (Burning Heart Records Compilation)
7. Reverend Horton Heat "Space Heater"
8. Spider Babies "Adventures in Sex and Violence"
9. Tura Satana "Relief Through Release"
10. Anything the Hellacopters put out this year!

Megan @ HairBall 8 Records

TOP TEN OF 1998

- 1) dancing to "Rio" by Duran Duran alone in my bedroom
- 2) getting the entire "My Little Pony" collection for Hanukah
- 3) meeting Eric from MTV's "the Real World" and "the Grind" (woo-woo)
- 4) auditioning for "the Real World" and almost getting accepted (I think)
- 5) watching "the Real World" marathon for five days straight over X-mas break
- 6) Drunk: tossing my cookies at my b-day party after eating a piece of pineapple that I thought was jack cheese
- 7) making new & exciting friends in Internet chat rooms
- 8) getting a dolphin jumping over a crescent moon tattooed on my left butt cheek
- 9) My June Playgirl featuring the Dennis Rodman spread
- 10) dancing to the theme song from the TV show "Friends" every Thursday night

Tomas Espri, SKRATCH

TOP TEN DISSAPOINTMENTS OF 98

1. Figuring out that most kids today are close-minded when it comes to listening to new music.
2. Crappy swing bandwagon wannabees on the radio lacking roots
3. Puff Daddy who slurs every word and still makes the big G's
4. Puff Daddy's horrible rendition of The Police's "Every Breath You Take"
5. Puff Daddy's gain of fame due to Notorious B.I.G.'s death
6. High School Dress codes
7. Releases by Longfellow, Dial 7, and Stanford Pr. Experiment
8. Songs that get played on the radio
9. Referees in the NFL
10. The Block in Orange, CA

Sarah Luitwieler, SKRATCH

TOP 10 OF 1998

10. The Cacara Solution
9. Muddle magazine (summer issue)
8. Discount
7. Beastie Boys: HELLO NASTY
6. 88 Fingers Louie reunion
5. Swingers on video
4. Vandals all request night, Showcase
3. The Barn, Riverside
2. Tim & Dave at Liberation Records
1. Adam Sandler

Noah Wildman's, Moon Ska Records

TOP 10 OF 1998:

- 1) The Death of Ska
- 2) The Death of Swing
- 3) The Death of Rock
- 4) The Death of the Music Industry (to the Internet)
- 5) The Death of the CD (to the MP3)
- 6) The Death of the video cassette (to the DVD)
- 7) The Death of Presidential Responsibility
- 8) The Death of Frank Sinatra (not a diss, he should always be remembered...TO POOP ON!!)
- 9) The Death of Major Labels (to over-consolidation, giving indies a chance for greater market share)
- 10) The Death of Sexual Misfunction (thanks to viagra)

Susan Wills, Punk Uprisings, Editor of "Incompatible"

TOP 10 OF 98:

1. I HATE YOU. (RIP 1995-1998)
2. Committed demo
3. Damnation AD "Kingdom of Lost Souls"
4. Baby Gopal "Gravity Reminds Me"
5. Swarm live
6. Samhain reunion rumors
7. Good Clean Fun "Who Shares, Wins"
8. Buried Alive demo
9. The Icarus Line demo
10. "Babe: A Pig In the City"

Tree Records

TOP TEN OF 1998

10. Very Secretary "Best Possible Souvinier"
09. Desmond Outcast and the Transplanted Heroes
08. Jen Wood "No More Wading"
07. Cat Power "Moon Pix"
06. Mojave 3 "Who Do You Love"
05. Joel R.L. Phelps "3"
04. Franklin "Major Taylor"
03. Joan of Arc "How Memory Works"
02. The Complete Julie Dolron Discography
01. Smashing Pumpkins "Adore"

NerdGirl's

TOP TEN GOOD THINGS OF 1998

1. Big Sexy Kevin Nash is the WCW World Heavyweight Champion
2. Einstrengende Neubauten and Nick Cave FINALLY came back to America after a long period of time.
3. The Elektrik Kafe/Fall Out Shelter in Pomona
4. Jerry Springer's Ringmaster
5. Break Dancing is Back!
6. The Erotica 98 convention
7. Tons of Court TV Shows/Flutie Flakes (tie)
8. No NBA
9. Hair Metal finally making well deserved comeback
10. Your Mom

top 10 of 1998

Jaymes Mayhem, SKRATCH

TOP TEN ALBUMS OF 1998 (IN NO PARTICULAR ORDER)

1. Channel Six- "Troubled Times" (Microcosm)
2. Royal Crown Revue- "The Contender" (Warner Bros.)
3. MxPx- "Slowly Going The Way Of The Buffalo" (A&M)
4. Craig's Brother- "Homecoming" (Tooth & Nail)
5. Brian Setzer Orchestra- "The Dirty Boogie" (Interscope)
6. The Mighty Mighty Bosstones- "Live From The Middle East" (Mercury)
7. The Adjusters- "Before The Revolution" (Moon Ska)
8. Alien Fashion Show- "Alien Fashion Show" (Surf Dog)
9. Candye Kane- "Swango" (Sire)
10. Sping Heeled Jack U.S.A.- "Songs From Suburbia" (Ignition)

Bruce Duff, Triple X Records

TOP TEN 1998

1. Turbo Negro Apocalypse Dudes Boomba/Man's Ruin
2. Beastie Boys Hello Nasty Grand Royal
3. Bob Dylan Royal Albert Hall '66 Columbia
4. Fatboy Slim Rockafeller Skank extended single
5. Nashville Pussy Let Them Eat Pussy AmRep/Mercury
6. Various Artists (Symbol for Pi-not on my keyboard) Soundtrack Thrive/Sire
7. Jon Spencer Blues Explosion Acme Capitol
8. Samiam You Are Freaking Me Out Ignition
9. The Gotohells Burning Bridges Vagrant
10. God Lives Underwater Life In the So-Called Space Age 1500

Dug, SKRATCH

TOP TEN CD/ALBUMS OF 1998

1. Big Bad Voodoo Daddy "Big Bad Voodoo Daddy"
2. The New Morty Show "Mortified!"
3. The Brian Setzer Orchestra "The Dirty Boogie"
4. Cherry Poppin' Daddies "Zoot Suit Riot"
5. Combustible Edison "The Impossible World"
6. Alien Fashion Show "Alien Fashion Show"
7. Morcheeba "Big Calm"
8. The Smashing Pumpkins "Adore"
9. Royal Crown Revue "The Contender"
10. Blue Plate Special "A Night Out With Blue Plate Special"

Frank Meyer - The Streetwalkin' Cheetahs

TOP 10 OF 1998

1. The Bellrays - Let It Blast
2. Kid Rock - Devil Without A Cause
3. The Skeletones - 2 K Soultion
4. Texas Teri & the Stiff Ones - Eat Shit
5. B Movie Rats - Killer Woman
6. The Hellcopters - Payin' The Dues
7. Electric Frankenstein - Listen Up, Baby
8. Wayne Kramer - L.L.M.F
9. Turbo Negro - Apocalypse Dudes
10. DLR Band - seld titled

Neil Denz, SKRATCH

TOP TEN OR SO WORST (REAL) INDIE RECORD LABEL NAMES

1. Urban Squirrel Records
2. Elastic Records, Lik My Dong Records, Tomatohead Records
3. Eggfoot Records, Flapping Jet Records
4. Baba Records
5. Pinch Hit Records
6. Liquid Meat, Are We Not Records?, Dry Hump Records
7. Radio Mafia Records
8. Scooch Pooch Records
9. Tee Pee Records, Johann's Face Records
10. Red Heffer records

Fastmusic.com

TOP 10 RECORDS OF THE YEAR (BASED ON OUR 1000'S OF USER'S PURCHASES)

1. Plow United-
2. Queers - punk rock confidential
3. Consumed- Breakfast at Papas
4. Dee Dee Ramone- Zonked!
5. Bar Feeders- Scotto el Blotto
6. Drunk In Public- Tapped Out
7. Swingin Utters- 5 Lesons Learned
8. Slick Shoes-Burn Out
9. Dropkick Murphys- Do or Die
10. Rancid - Life Won't wait

Ty Robinson, SKRATCH

10 CD'S THAT KICKED ASS IN THE YEAR OF OUR LORD, 1998 (In no particular order)

- 1- Busta Rhymes- E.L.E.- The Final World Front
- 2-Longfellow- ...And So On
- 3-Space Ghost Surf and Turf- 22 Tiki Torched Tunes
- 4-Co-Ed- Sometimes Always Maybe Never
- 5- Kill Alien Wrench- My Bitch Is a Junky
- 6- Rancid- Life Won't Wait
- 7- Stanford Prison Experiment- Wrecreation
- 8- The Vandals- Hitler Bad, Vandals Good
- 9- Bouncing Souls- S/T
- 10- Backside- Disconnected Misdirected

Kalika, SKRATCH intern

TOP 10 WORST BAND NAMES I HEARD OF IN 1998

1. fag rabbit
2. lung cookie
3. spider cunts
4. four stroke donkey
5. rubber ducky
6. spooky pie
7. mushmouth
8. lynyrd's Innards
9. weak sauce
10. A tie between: schwa and excruciating terror

Doom Kounty Electric Chair frontman Jose Cruz

TOP TEN OF 1998

1. BACKYARD BABIES-Total 13 CD-Swedish Import-Unashamed Rock
2. HELLACOPTERS-Paying the Dues CD-Also from Sweden(must be the water)
3. CHEAP TRICK-House of Blues-with Wayne Kramer on "Kick Out the Jams"
4. BAUHAUS-They changed my life in '82 and were great in '98
5. X at the Forum-Billy Zoom-the most underated guitarist of our time
6. STREET WALKIN' CHEETAHS-Overdrive CD-Nosebleed Rock from L.A.
7. TEXAS TERRI & the STIFF ONES-Brilliant record called EAT SHIT!
8. GAZZA STRIPPERS-Rick Didgit's new band-great single "Transistor"
9. HELLACOPTERS-Super Shitty to the Max CD now avail. on Mans Ruin
10. QUADRAJETS-From the Deep South-cool MC5 influenced 3 guitar attack.

top 10 of 1998

Dummie Girl

by marcia taylor

(A Parody on OC WEEKLY'S, Rebecca Schoenkopf's column, "Commie Girl")

Something really odd happened to me today. I actually went for five minutes without thinking or talking about myself. It was really quite scary, because I realized if I stopped doing that -- thinking and talking about myself -- I'd lose this gig. And yo, this is a pretty good gig! I get into clubs free, I get free drinks, I get to go backstage, and, most importantly, I get to meet lots of **MEN** who are nice to me in exchange for being mentioned by name in this column! Life is good, and if you don't agree with that, let's rumble!

Last night I went to a fundraiser at the Seal Beach Art Museum. I went with a boy who used to clip my toenails years ago when we were in college. I still quiver whenever I think of the noise that the clippers made. He's currently a shoe salesman, and I think he still loves me just a little bit. **Dummie Mom** always said that a **girl** can't keep her toenails tidy enough: Anyway . . . the exhibit was a **Bore** -- there was no one interesting there, just a bunch of unfortunate people who were all older than 33 and therefore incredibly pathetic, trying to get some money for something or other. It was worth my while going, however, because there was the most deli-

cious **Apple strudel**, and I ate tons of it.

I know you readers wonder what I look like -- you're probably as pre-occupied with me as I am! I am **very** petite, except for one part of me. That would be what a boy I used to go bowling with called my luscious love torpedos. When I walk, they extend at least two feet in front of me!!! Another lover man once wrote a poem about my woman parts (if this weren't a family magazine, I'd say "twat"). He compared it to a pair of vice grip pliers. Ahhhh . . . we would spend hours together, literally. And then I would release him, shriveled and spent (if this weren't a family magazine, I'd say "fucked dry"). But what does this have to do with anything? Nothing at all. And if you don't like it, **Go Away!**

Everyone wonders what it's like hanging out with, well, **STARS**, like I do. It's pretty cool, really. You can go backstage and get really **CLOSE** to them and pick up their cigarette butts to take home and treasure. My homegirl **Clarissa** and I recently hung out backstage at the Galaxy, and oh my, all the musicians were rolling their own, using pages from **SKRATCH** magazine. In fact, when I went into the **bathroom**, they had **SKRATCH** magazine by the toilet instead of toilet paper!!! I'm so glad I don't write for **SKRATCH**. I'm glad I write for an **important** paper like **OC Weekly!!!**

There were many holiday benefit shows at local clubs last month, and I, **Dummie Girl**, went to all of them.

My favorite was at Costa Mesa's Club Besa. They have a really rad pit thing going there. I had so many nice guys rubbing against me -- my love balloons nearly exploded with pleasure. I looked over at my homegirl, **Clarissa**, to see if she was having as much fun as I was, and I noticed that some guys were kicking the living shit out of her. I was a little worried, but then I thought about how **BIG** and **Sturdy** she is, so I decided to let her handle it on her own. I've told her numerous times, when we go out, I'm **WORKING**, not **playing**, yo! I guess she forgot about that rule, because, when she finally got home from the emergency room, she called me up and said some **REAL MEAN** things to me. But that's okay, because I had a dream last night, where she had these really tiny, ugly titties, and I just laughed and laughed at her!

I'd just like to take a moment at the end of this week's column to say thanks to all who rubbed, touched, massaged or fondled me this week, provided me with free drinks, or just told me how bitchen I am. Thanks **Dave, Ian, Phil, Van, Jerri, Raymond, Seth, Mike, Brant, Johnny B., Chris**, and the 20 or 30 guys in the pit whose names I didn't catch. I just love you **GUYS!!!** **S**

THE OTHER DAY I saw a group of kids fighting in the parking lot across from where I work. I asked the girl next to me, who had been watching the whole time, if she knew why they were fighting. "They started arguing about who is more punk," she replied. Who is more punk? That's what they were bashing each others car windows in for? To decide who was the punkest of all? You've got to be kidding me. Could these people possibly be any more retarded? I'm so unbelievably sick of hearing people talk about what is punk and what is not, and who is more punk than who. It's an endless argument, that has no real answer. Until now that is. I'm here to tell you exactly what punk rock is and how excruciatingly punk I am. This is the story of my life. Some names and dates may have been changed to protect the innocent, but the events of my tale are all true. Make no mistake, children, this is the definitive moment in the question of what punk rock is.

Let me take you back in time if I may, over 20 years to 1977. Back then, "punk" was little more than word used to describe people who took it up the tall pipe while behind bars. However in three or four cities across the world, a few brave individuals were planting the seeds for what would one day grow to be known as "punk rock". My mother was a 19 year old proto-punk living on the hard streets of Los Angeles. Born Myriam Norris, she had taken on the nickname "Gulp" because of the way she chose to make money. One evening, Gulp had taken part in a narcotic fueled five way with Sid Vicious, Darby Crash, a Ramones roadie, and some guy who worked at 7-11. From this one night of passion, a baby was conceived. They had no way to tell who actually shot the bullet that hit the target, but it was agreed by all that this would be the punk rock messiah a they had been waiting for. He would be able to shoot heroine with the wisest of junkies, spike his hair higher than anyone ever dreamed, tear down a drum set in the blink of an eye and make a damn good Slurpee to boot.

Nine months later, Gulp found her self at the Whiskey to see her favorite band, "The Flaming Dildo Engines". This may not be a band you have heard of, but let me assure you, dear readers, they were in a class all their own.

FDE's lead singer was a guy named Fuck. Easily recognizable by the tattoo of a severed penis on his forehead, Fuck was crazier than GG Allin on his worst day. His vocals were limited to an inaudible, nuclear explosion of rage, due to the 18 golf tees he wore through his tongue, but it was the an incredible stage show that gave Fuck his reputation as a God among men. You've all heard about how Mr. Allin used to cut himself up and shit all over the

place, but how many times did he actually chop off one of his own fingers and shove it up his butt? Or eat chunks of soiled cat litter? Or in the most notorious of Fuck's exploits, he actually let everyone in audience take a swing at his unprotected head with a baseball bat. The rest of the Flaming Dildo Engines line the up changed quite a bit, as Fuck made a practice of killing an eating bandmates when the mood should strike him.

Tonight was business as usual. There were pits inside of pits and inside of those pits people were shooting up and having unprotected anal sex. Jets of warm blood squirted down on the crowd from Fuck's freshly severed pinkie and as usual our friend Gulp was cleaning house. Her belly was swollen like an oompa-loompas head, and she had such bad varicose veins that they dug on the ground behind her. Suddenly, she felt a great splash between her legs. Looking down at the puddle she was now standing in, Gulp realized that her water had broken. People were sliding around and playing in the piss like liquid, having a good old time, when Gulp raised her hands into the air like Moses and let out the most guttural, animalistic scream man has ever known. Fuck stopped what he was doing and looked on with the rest of the stunned crowd.

by Ty Robinson

From Gulp's crotch, I plopped down on the floor and began to cry. Not a baby needs his mommy cry, but a "what the fuck happened to the music!" kind of cry. Her brand new mothers intuition kicking in, Gulp sensed this and resumed moshing. Reaching between her afterbirth painted thighs, she grabbed the umbilical chord and swung me high in the air. Round and round I went, like a cowboys lasso, my middle fingers as far as I could get them, until finally the chord snapped and I sailed to the front of the crowd. I was quickly floated back to my mothers waiting arms, where she took a safety pin out of her jacket and lovingly impaled the still soft skin above my eyebrow. She took me over to the bar and we did shots of Goldschlager all night long. On the other end of the bar I heard a guy saying something about fuck not being able to carry a tune, so I crawled over there, broke a bottle over his head and yelled "BA-BA-GOO-GOO-GAI!" He said "Fuck off you poser douche lick"! Gulp translated. We left the club to go get marijuana leaves tattooed on our backs.

Since then I've seen and done many things, but none were so extraordinary as my first night in existence. So the next time you see some one and say to yourself "I'm more punk than him", think of me. Think of Gulp and of the Flaming Dildo Engines and remember you're not as punk as you think you are, Thank you, fuck you, good night.

1998, the year of my youth!

Greetings from Mauxa

I have emerged from a 4 month hiatus and I'm now living in the beautiful city of San Francisco. Why the hell should any of you So Cal's care? Well, I'll tell you why.... I am giving you the opportunity to broaden your horizons! I will be the window to the North, leading you through the dark junkie-laden alleys of the Mission district to the amped up East Bay and everything in between. All my alcohol, nicotine, and drug filled musical experiences will be yours to savor. For now though, I'm on a lunch break, trying to squeeze the highlights of an entire year into 1 hour. I apologize ahead of time for any grammatical errors, etc. ect. tce.

1998, the year of my youth! The year of sex scandals, cigar scandals, too many amateur swing dancers, and Spice Girls with big tummies! The year that the pimp daddy publication of SKRATCH popped my journalistic cherry. The desire to procreate has given birth to cloning more than just sheep, now the whole barn is involved... soon it will be humans, then politicians, then musicians! I wonder if we will be able to bring Sid Vicious back one day?

Fertility drugs gave us sextuplets and octuplets, bringing more Mid-Westerners into the over populated world. Wendy O. Williams, from the Plasmatics, shot herself in the head after an unsuccessful attempt to remove electrical tape from her nipples. John Denver, the man I knew from childhood as a guest on the Muppets went down in a plane, not in the Rockies, but over the Pacific. Matthew Sheppard, an innocent gay man, was brutally killed in Nebraska. Another innocent black man was killed in the South, this time in a more gruesome way than ever, chained to a truck, dragged, and finally decapitated. Two American embassies were bombed, killing countless innocent Africans. The U.S. quickly retaliated by killing more innocent people!

This year marked a turning point for Puff Daddy, as he became an even bigger figure in the music industry. Shit, if the Rolling Stones are thanking him, the least we can do is put his picture on the new \$20 bill or something! John Glenn returned to space. We landed on Mars and found no signs of life (conspiracy....?). Pepsi came out with a 1 calorie soda. A new type of feminine hygiene product was introduced called Instead, saving us all from tamponic TSS syndrome, thank god! The Angels renovated their aging Stadium, allowing O.C. to now pay prices more comparable to the ever affordable Disneyland.

At least Bauhaus did a reunion tour, that was truly the highlight of my year! Indie films were nominated for more Golden Globe awards than ever, now if that isn't a step in the right direction, I don't know what is! There is a lot of other cool stuff that happened in 1998, and even more shitty stuff, but I haven't got time for it. See my the 10 best albums of the year with all the others and now.... my favorite of all time. The best, most intense, most hard rocking, raw energy, punk flavored album of the year was Doom Kounty Electric Chair's, "Homicide". Buy one. Now.

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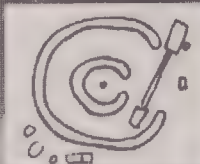
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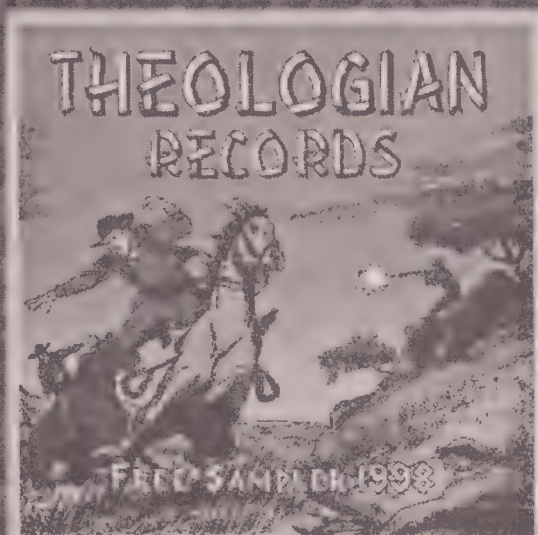
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Music to
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for

OUT
JAN 12, 1999



This letter is to any of you who attended the **Aus Rotten show** on Jan. 6th at Chain Reaction. Since the opening of this club 1 1/2 years ago Chain Reaction has been a supporter of all local music especially ska, and "underground" punk. And believe us when we tell you that keeping an all ages club open in the conservative town of Anaheim isn't easy. But problems have arisen that jeopardize future plans regarding anymore "underground" or "crusty" punk shows.

At the Aus Rotten show we had an unreasonable amount of drinking in the parking lot and the mens room toilet was deliberately smashed into pieces. The sad fact is every time we have these problems with damage and drinking it's always at the "underground" shows. Not at the ska shows, not pop punk, not the hardcore shows either.

Why? The vast majority of the punks who come to our shows are great people, but there is still a small group who have a attitude problem. If these ignorant few continue to trash our place and no one stops them, what are we to do? We can't afford to be repairing the club every time we do a show, we'd go broke. **If we stop doing these shows**

where will you have to go to see bands such as Aus Rotten or Litmus Green in Orange County?

Nowhere. Koo's is too small and even more fragile than us, the Showcase is sometimes too big for underground gigs, so that leaves just us. It's up to you now. The next major underground show we have is DYSTOPIA. If we have excessive problems with parking lot drinking and ANY damage we stop doing these types of shows. This is not something we want to do, but we cannot risk losing the club or anymore damage just because of a few selfish and stupid people. This club is important to the all of the local music scenes and when someone does something foolish the only ones who truly suffer is YOU and the bands. Support your scene, don't destroy it.

Tim,
Owner/Chain Reaction
Anaheim, CA.

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Jesus is coming, everyone look busy.

Horn broken, watch for finger.

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Slept With
Bill Clinton.

I'm just driving this way to piss you
off.

I love cats... they taste just
like chicken

Keep honking,
I'm reloading.

Hang up and drive.

Guns don't kill
people, postal
workers do.

I said "no" to drugs, but
they just wouldn't listen.

Your gene pool could
use a little chlorine.

scott's a dick

Your kid may be an honor student
but it would be my honor to kick
your ass!

It IS as BAD as you
think, and they ARE out
to get you.

Forget about World
Peace.....Visualize Using
Your Turn Signal!

Make it idiot proof and someone will
make a better idiot.

He/She who laughs last
thinks the slowest.

Lottery: A tax on
people who are
bad at math.

Friends help you move. Real
friends help you move bodies.

Be nice to your kids.
They'll be choosing your
nursing home.

Ever stop to
think, and forget
to start again?

SCARS

AUTHOR: JAN T. GREGOR

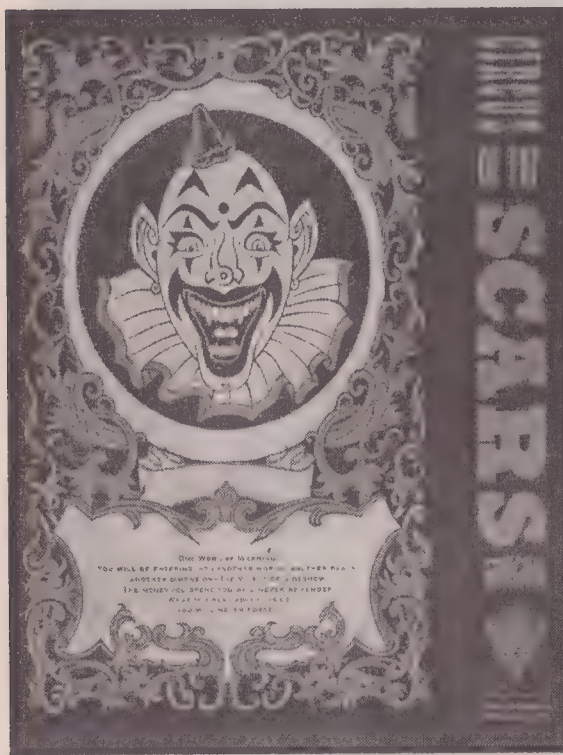
PUBLISHER: BRENNEN DALSGARD

383 PAGES

33 PAGES OF PHOTOGRAPHS

HARDCOVER: FIRST PRINT

BOOK REVIEW BY JASON COLE



bound by its sheer oddness. Ever wondered what it would be like to run away and join the circus? Well, if you join one where they regularly shove six feet of rubber tubing up your nose and into your stomach then you can get a good idea of what it would be like by reading this book.

Starting with the groups humble beginnings in the Seattle street scene the author takes us on a carney ride of epic proportions, giving the reader an insight into a world that normal people never get to experience. Meet Mister Lifto who hefts weighty metal objects with his pierced genitals. Matt "The Tube" Crowley who does the most amazing beer bong act you've ever seen. Through the nose! The Enigma whose entire body, including his face, is tattooed like a jigsaw puzzle. And the Torture King, who inserts dozens of needles into his body, all for your entertain-

ment. All led into the fray by Jim Rose, Circus Master extraordinaire. Don't forget. These are real people.

When the show hits the road things really get interesting. From nobody's to stars almost overnight this modern day travelling freak show tours the U.S and Europe almost non-stop, even landing a slot on one of the Lollapalooza tours. Thanks to Jan T. Gregg we have a record of one of the most strange and nearly almost forgotten parts of American culture. The dark world of sideshow entertainment.



By the middle of the book, when things started getting really hardcore for these outcasts on tour, I had to ask myself why they kept going. Hardship after hardship befalls the cast of the circus but they seem to almost pay it no matter. Imagine swallowing swords night after night with a throat infection and then sleeping in a van in the freezing European winter till you wake up and head to the next show. But when your entire face is plastered with tattoos what the fuck else are you going to do? When all you like to do is make a spectacle of yourself your job options can become quite limited I suppose. But don't get me wrong, these performers are consummate professionals. There are no slackers here my friend. The sheer determination of the crew of performers to overcome the odds and become underground celebrities is what really makes this book a keeper. From the streets of Seattle to the snobby stages of Paris, the Jim Rose Circus sells out every joint in the house. But never sells their souls. even if ringleader Jim Rose wants them to. Blood and guts is what the Jim Rose Circus is made of. The personal sacrifices of all involved in the book make this a truly inspiring tale to say the least. Think it's tough being a punk rocker every day because your mom gives you shit and people make fun of the way you look? Try swallowing swords for a living or stretching you cock with weights to get enough money to live. Stop whining you little sissy. Be a freak.

I can't say enough about this book. Buy it now before it's too late. This is the kind of book that will sell for a hundred dollars five years from now. Because it will take people that long to understand just what it is that was going on. There is no other book on the subject that can match this piece of work save for P.T. Barnum's autobiography, which I believe, is out of print. So you probably never had a chance to read it. Here's the modern version albeit a little bit less grand and a lot less romantic. This is the real deal folks. Step right up and get your ticket.

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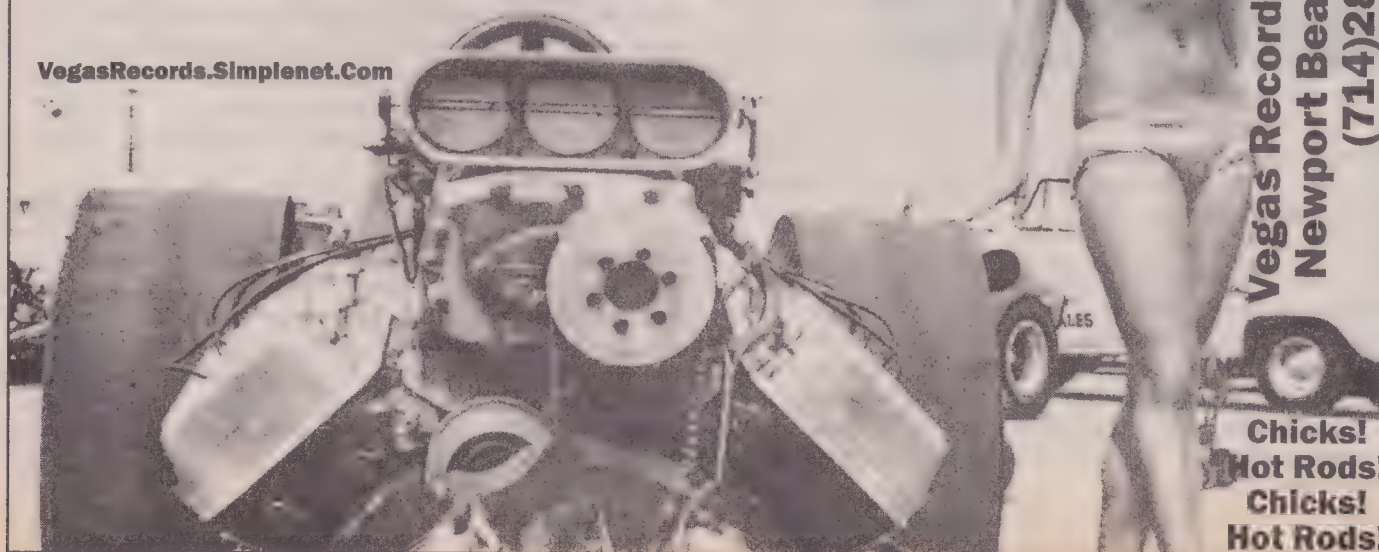
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Who's Not a Cool Guy Anymore?

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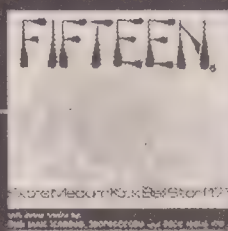
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Jeff Ott/Amanda



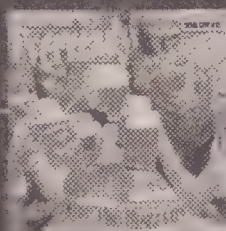
Fifteen Crimpshrine member Jeff Ott goes acoustic & teams up with Amanda to sing about real issues. *"Epithysial Union"* is enjoyably thought provoking. (CGR015) cd only

FIFTEEN.



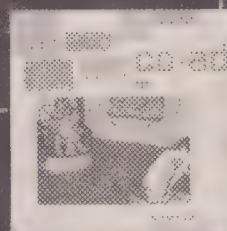
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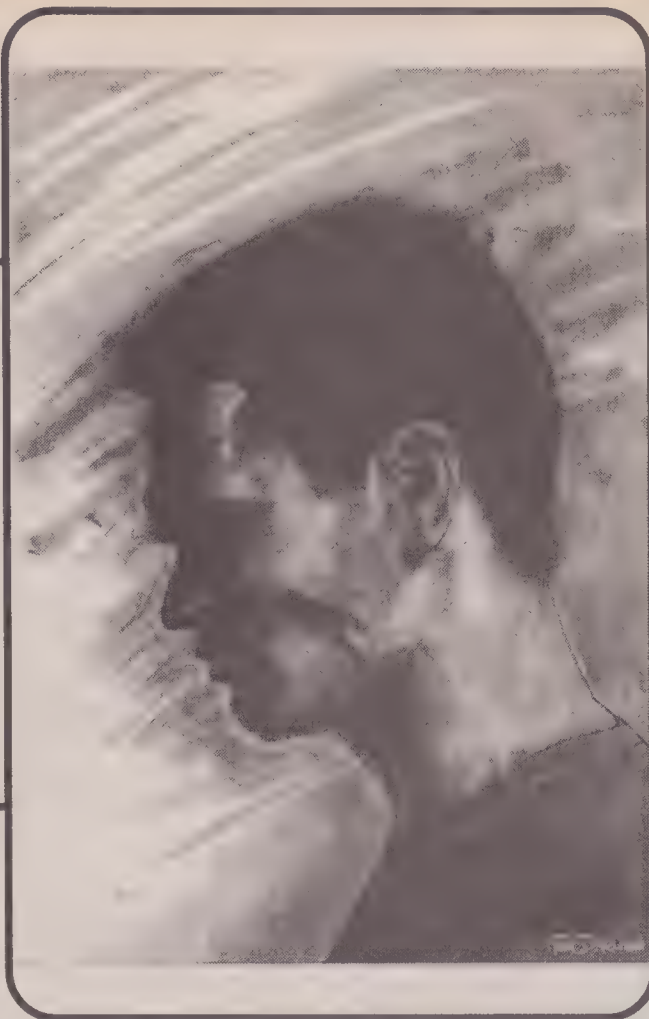
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Henry Rollins

Henry
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Part I



Henry
Rollins

ON HIS NEW BOOK AND
THE WEIRD STUFF
PEOPLE SEND HIM IN
THE MAIL.

Interview by Chris
Suspect

CR: Chris Suspect,
deejay at Capitol
Radio, Virginia

Artwork by Tom Dekline

HR: It's basically this wild collection of strange essays and just conceptual weirdness and it allowed me to get away from the a lot of the more journalistic stuff I do, like journal entries, newspaper and magazine articles that I do, and here's how it went down. This was very trippy, like for instance this girl sent me a photo of her and her prom date and she said, "well, three weeks after this photo was taken, this guy shot himself in the head". So I sat with that photo on my keyboard and like wrote this story about feeling so weird being at a prom with this dopey outfit on and describing the photo, and the last sentence is "three weeks later, shot himself in the head."

CR: That's really weird, because I've also heard, I mean in books that I've read of yours, you say that people usually send you, or they send you, unusual gifts. Such as I remember a story where a girl sent you a ring that her dying brother wanted you to have.

HR: Yeah, I got that. This guy just e-mailed me recently and told me that his brother died and he was a big fan of mine, so they put all the ticket stubs of mine in his pocket in his coffin. A guy once sent me a bullet, he was gonna shoot himself in the mouth with.

CR: How does that make you feel, though. Does that sort of put any pressure on you to sort of perform for these people?

HR: It's pretty trippy, but what am I gonna do? I mean, I just keep it in my thing, and I answer the mail . . . One girl, years ago, confessed a murder she did to me, and I believe her. It was incredibly real, vividly written. And some people have laid some really intense information on me, like they see me as some sort of vault for, like I have some major celebrities tell me enough stuff to bury them in print. Some pretty intense stuff. I don't know what that's about . . . I get a lot of letters from prisoners. Whenever there's a conflict -- you know, I got a lot of letters from Desert Storm. I saw on CNN one night these guys had taken one of the tanks and sprayed Black Flag graffiti all over it, and it was like the Black Flag tank . . . it was intense.

ON SELLING OUT

CR: Another part of this question is, like from going from being the counter-culture rebel/hero to going out and doing stuff like Gap ads. I wonder what your take on that is?

HR: OK, I was never counterculture, man I was always going for my own thing. I did the Gap ads for one reason. Basically you're honing in on why have I sold out or something or you wanna get on that angle.

CR: I'm not trying to get on that angle, I'm wondering if there's a personal change within you to saying . .

HR: No, I've always done one thing the whole time. I do whatever I want, is what I do, okay and I always let the chips fall they may, and believe me, I've taken the shot. I've suffered the slings and arrows. Been sniped on by every little flipside and every little guy with his cornstarched hair who lives with his mom and doesn't pay taxes.

CR: I think that's awesome, and especially that you've got into movies, too. I think that's incredible.

HR: Well, I come from the \$3.50 an hour retail working world, and that really is where I come from. I'm middle class. I went to the Bullist Naval Preparatory School. So I was bullshit preppy boy through the '70s, you know. In that corny uniform. Went from that to working here and there at jobs, and then I got offered to be in Black Flag, then I passed the audition and I just went OK, let's go kick some ass. But to get to your question, "why did I do the Gap ad?" It's kind of fun. I've been doing records for years. Rolling Stone never saw fit to review . . . Black Flag got two inches of newsprint in Rolling Stone the entire time. I

think we merited a bit more than that; a lot of those bands did.

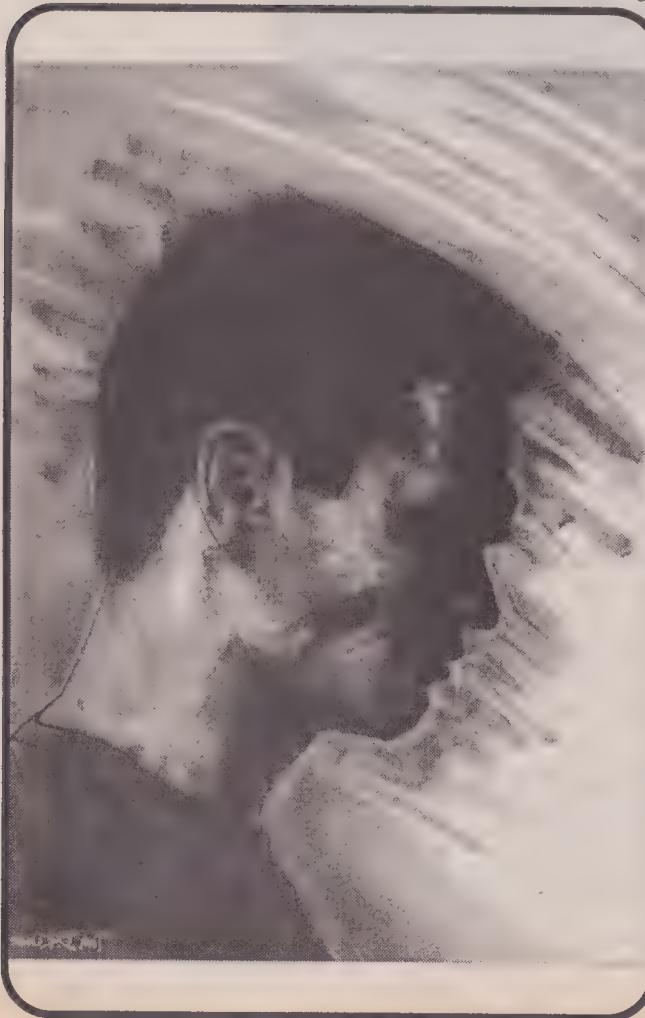
CR: Hell yeah.

HR: All you read about is Carly Simon's wisdom tooth operation, when it should have been the Minutemen on the cover or in those days Minor Threat, or Dead Kennedys or someone who's really moving something around and changing music. And so I would do record after record, and it's not like I really care about Rolling Stone. But the Gap people said "we're doing this whole series; you've seen the ads", and I said "yeah" and they go "what do you think" and I said "sure". Three reasons - a, I like Albert Watson's photography, and I wanted to meet the guy and do a session with him, two, it'll get me in Rolling Stone, 'cause Jan Wenner's not to letting me in any other way; and three, boy, it'll piss off some punkers and won't that be fun to jerk their little chains. It's like Foghorn Leghorn and the dog. He whacks the dog on the ass with the stick and runs right away to an inch from where the chain runs out and then he's like "ha ha, I say dog". I just love pushing those maximum rock 'n' roll buttons. It's like "please, keep yapping".

CR: No, I think, I mean I just wanted to know what your thoughts were . . .

HR: I know, and I always approach it with absolute candor. How much was the money? Eight hundred and fifty bucks, and by the time all the had bastards stopped stepping on my dollar, I got bus fare out of it. So it wasn't for the money. I basically did it, it was a full middle finger, it was a crass way to get a full page in Rolling Stone, much to the chagrin of Jan Wenner and his little club. . . . But when someone says "sellout", selling out -- I got offered to do a Santori whiskey ad in Japan for \$350,000. And I am not only non-alcoholic, I'm anti-alcohol. I think it's a bad idea. You know, I'd rather you didn't, 'cause I want you to live longer. I'm not going to slap the bottle out of your hand. I'm just thinking, "wow, can't you do better?" I'm not talking about the casual glass of wine at dinner, I'm talking about some guy wrecking his car and killing his girlfriend, or blowing it and not remembering where he's waking up, or what have you. So how could I possibly go do a booze ad? So I walked away from a big chunk of dough. That to me would be selling out, to have done that ad and gone, "well if I don't do it, someone else is", using that logic. I do what I do and willfully. I know what I'm doing. And I know what the ramifications are, and I know the whupping I'm gonna take by these politically correct coward.

(See Henry Rollins Interview, Part II next issue by Lob)



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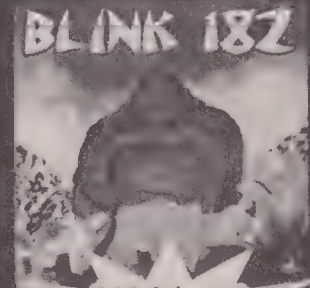
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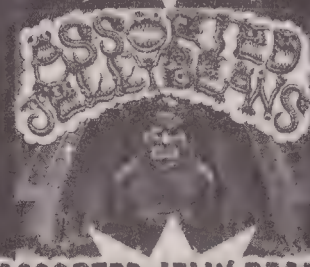
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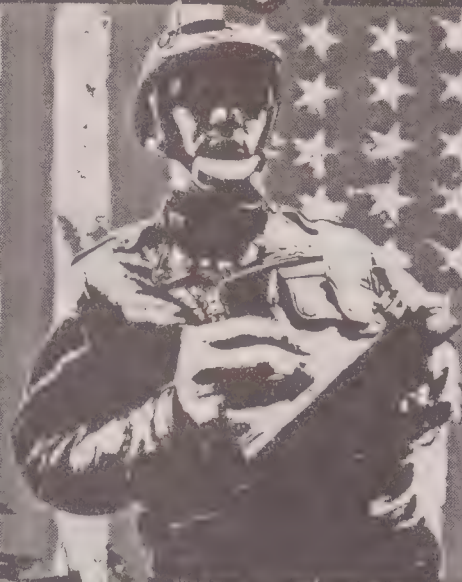


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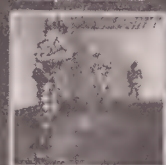
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88

88 Fingers Louie

by Sarah Luitwieler

On one of the coldest nights at the Barn in Riverside, I had the pleasure of chatting with Joe and Dan of the recently reunited 88 Fingers Louie. Before our little chat, I was warned by the merch guy that they were real jerks. As I talked with the two from 88, I realized that the guy was right! It was awful! I couldn't believe I was wasting my time talking to them. But I wrote it all down, so you can see for yourself.

State your name, what you do, and if you could be any superhero, who would you be?

DAN: Oh, man. I'm Dan, I play guitar. I guess if I could be any superhero, I'd be the Invisible Man, and I think you could figure out why.

JOE: Pervert.

DAN: No, I didn't mean it that way. Maybe you can figure it out, though.

JOE: Joe, bass. I would be Spiderman, because he climbs walls.

What made you decide to get back together?

DAN: A lot of talk was going on during the time we were broken up, and in February of '98, we had a long talk to see what our ideas were to get back in the band. We all had the same idea of what we wanted to do. Unlike when we broke up, when we all had different ideas of what was going on. So, that was the major decision. I think we also grew a little mature, along with a few other things.

How did Hopeless Records react to your decision?

DAN: Oh, they were happy. They were wondering if we wanted to go back to their label. We thought about it quickly, but we were really happy with Hopeless. It was an easy choice.

It sounds like they treat you really well.

DAN: Oh, yeah, without a doubt. We've had many interviews asking "How does Hopeless treat you?" They're great with promotion. The biggest thing is they are like a family. They're not just a record label, nine-to-five you call them up, "I need help now." They're there all the time. I can call Louis up anytime, and he's there to help us out.

JOE: We usually like to call him up at 3 in the morning.

DAN: Yeah. "Hey, Louis, what's up, how are you doing?"

How has your tour been going?

DAN: Overall, it's been going really well.

JOE: Winter tours suck.

DAN: Winter tours are tough. We're figuring it out the hard way. We hear, "Man, you guys are going out in winter! You're crazy!"

JOE: Russ from Good Riddance told us that they don't go in the winter anymore. It's just not as good.

DAN: It's tough, but we had to do a lot with the new album out. We're trying to promote it. The first two tours for the east and west coast were to promote that we were back together. So, now we're promoting the new album.

What's the stupidest thing an audience member has done at one of your shows?

DAN: Oh, man, there's a lot of stupid things. Like threatening to beat us up after a show. Nothing ever happens. People just have big mouths. It happens about once every twenty shows. Some fights break out. People

punching one another for no reason, or it will get too rough in the pit. What do you do? We're just playing our songs.

How did you get together with John, your new drummer?

JOE: I used to date him.

DAN: And then I took him away from Joe. No, after we broke up, Joe and I were starting a new band, and we were looking for a new drummer and singer. Our thirteenth choice was John. That was for Nice Guys Finish Last, and then the whole idea for getting back together surfaced. We kept John because he clicked well, and we knew he could do a good job.

JOE: There he is right now.



We were just talking about you.

JOHN: Hi.

JOE: I was just saying how we were ex-lovers.

JOHN: Whatever, dude. Just to let you know we have pizza.

DAN: Oh, nice. We will be there. Is it just cheese, or...?

JOHN: I don't know. You can ask me a question because I want to be a part of

this.

State your name, what you do, and if you could be any superhero, who would you be?

JOHN: John, drums. I'd be the Wolverine. Logan-style, like the say in "Clerks". No, I'd be the Wolverine because he's cool. He's cool like Fonzie.

I ask every bassist this question - Flea vs. Les Claypool, or do you care?

JOE: Uh, I like Les Claypool better.

DAN: Nice. I don't like the music.

JOE: Not to take anything away from Flea, I just think Les is better.

"Dawson's Creek" vs. "90210"?

DAN: Neither. I don't watch TV, if it comes to that.

JOE: "90210".

DAN: Aw, you're disappointing me. Don't get us confused on who's answering, please.

JOE: Dan likes "90210".

DAN: No, I don't.

"Simpsons" vs. "South Park"?

BOTH: "Simpsons".

What's the best city you've played in so far?

DAN: Can we go back to before we broke up?

Sure.

DAN: I'd probably say Montreal.

Biggest show?

DAN: Biggest show was Quebec City.

JOE: There was one over the summer. It was a smaller show, but it was packed.

DAN: This is weird. But what was good on this tour was New York City. There were only 40 people there. I don't know why, I had such a blast.

JOE: He was drunk.

DAN: I haven't drank at all this tour.

JOE: Virginia Beach.

DAN: Yeah, Virginia Beach was great, too.

How are the fans reacting to the reunion?

DAN: Most of what we heard was that people were sad that we broke up.

JOE: For days.

DAN: People say that they are so glad we are back together. Everything has been 99 percent positive. The only negative thing, if any, was someone said that they like "Behind Bars" better than the new album, and we are really proud of the new one.

JOE: We don't understand why we suck now.

DAN: Yeah.

Any future plans?

JOE: Take a month or two break.

DAN: After that we're going to do Snow Jam Canada, which is a whole Canadian tour. That's going to be great. There will be a lot of great bands.

JOE: After that, we have no plans.

DAN: Yeah, we'll just play it by ear. That's funny. Joe plays piano by ear, with his ear, actually. He plays bass with his feet, too.

Who would you say are your biggest influences?

DAN: That's tough. Punk and hardcore in general. When I was growing up, I was listening to some metal. I can't pinpoint a direct band, but I can definitely say Misfits, Good Riddance, NOFX, old Metallica.

JOE: Bad Brains, Bad Religion, Gorilla Biscuits, 7 Seconds.

DAN: Minor Threat.

Which you do covers of.

DAN: Yeah, we got to cover our favorite bands.

Do you plan on doing any covers of '80s songs like some punk bands are doing lately?

DAN: We've talked about it, but it's weird.

JOE: Every time we come up with one, another band has already done it.

DAN: We were going to do one from the Cars, but Lagwagon picked it up. We don't know, but we will be recording an EP with Kid Dynamite.

JOE: We just don't know when.

DAN: We might do a cover song for that.

On Hopeless?

DAN: We don't know what label. We were thinking of not doing it on our respective labels, just to get out in a different area.

By this time, I couldn't take the cold anymore and ended this fine interview. Okay, okay, so I was kidding about them being jerks, but I got you to read the interview. The show was great, by the way.

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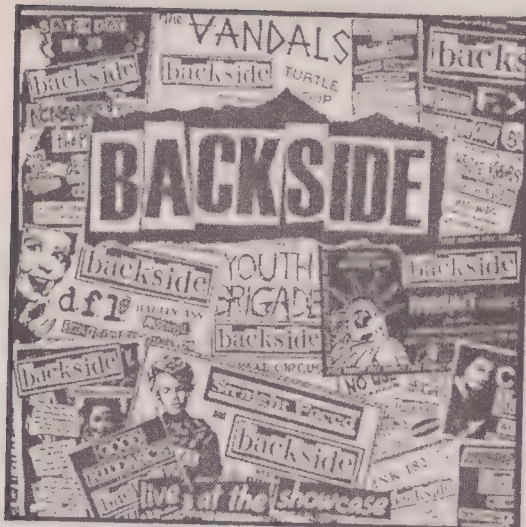
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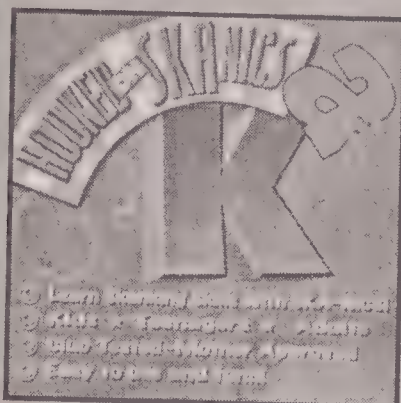
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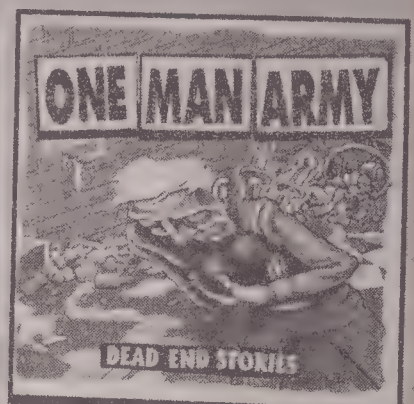
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Hooked on ska-nics Comp.



One Man Army "Dead End..."

By: Joe Licavoli

Ikey Owens has been into the Orange County and Los Angeles music scene's for many years now. He has played in well known acts as Pocket Lent, Long Beach Dub All-stars and he is currently in Teen Heroes. Ikey has just put out a compilation on Vegas records, which mixes original songs by many of Southern California's great bands, like The Hippos, The Pharmaceutical Bandits, My Superhero, Action League, Teen Heroes and Afrodisiac. This interview should give you some insight into the thoughts and opinions of an experienced musician and active participant in Southern California's local music scene.

What made you want to make the Radiolistener Remixes?

I started with me wanting to work with some of my favorite bands and musicians.

What makes the Radiolistener compilation different than every other comp., that comes out of Southern California? We tried to give the comp as much variety as we could so its not just a ska comp or a power pop thing. Also, with the exception of Bonsai Tribe, Jesus Wore Dickies, and Afrodisiac all the tracks on here are by bands or artist that are pretty well know and respected. Its not just a bunch of bands that are there to fill the 74 min. on a cd, these are bands that people are into and go see.

What is your favorite track on the compilation?

That's a hard question for me to answer because

play reggae music properly. It really changed my outlook on music and taught me how important simplicity is to good music and good production. Everybody in that band taught me a lot, not only about music but about life. When I came back to Teen Heroes it was weird at first it took me awhile to get used to playing so much. In Dub All-stars the keyboards were more or less background, it was more of an ensemble sound. But in Teen Heroes the keyboards are way more integral to the sound so I had to kind of readjust my playing. Plus in Teen Heroes my opinions are more accepted because were establishing our own sound. Whereas in Dub All-stars I had to go with the program, I was pretty much learning from everybody.

How did it feel like to play with all of the Sublime crew in the Long Beach Dub All Stars?

It was easily the best year of my life. Sublime was and still is my favorite band I used to go to Sphinx parties in Long Beach and see them play when I was like 17. When "40 oz. to Freedom" dropped it changed my whole perception of music. So needless to say to be able to honor the memory of Brad by playing Sublime's music for people who had never heard it was amazing. I remember during the Palladium show looking to my right and seeing Eric and Marshall, then looking behind me and seeing Bud Gauge, and to the right of Miguel, doing live dub; I thought I was dreaming. A lot of people don't give credit to Opie, Jack, and Ras, which sucks because they know reggae music just as well as the original members and it was cool working with them as well. A lot of player hating is thrown toward the whole crew in general.

What aspect of the local ska, punk, rock, and pop scene in Orange County and Los Angeles makes you the most optimistic?

The thing that makes me most optimistic right now is what's going on in the underground hip hop scene in LA. There's a real hip hop renaissance going on in the clubs up there. Its starting to catch on in the main stream which is cool. It makes me feel good to see Black Eyed Peas all over MTV. I used to go see them at The Breaks all the time last summer and now there huge. Jurassic 5, Black Eyed Peas, Ugly Duckling, the Justice League all those groups are going to give hip hop as we know it a good kick in the ass. And after all that is what the underground is supposed to do to the mainstream, no matter what kind of music your talking about. I also think the

What do you think will be the next trend in music? I love it when people ask me this question!!! I think what people now know as the emo/pop scene well more less turn into mainstream rock. I think in the next 2 or three years your going to see bands like Teen Heroes, The Killingtons, The Get up Kids, Far, Bank of Brian, etc, start to get big and there going to start to change rock music.

There going to start to influence bands like the Foo Fighters, 3rd Eye Blind, and yes even Everclear. Because when it comes down to it if you take your "Indie Pride Sunglasses" off you can see the thin line between OC pop/emo and Star 98.7 adult contemporary music. I probably just made a lot of Teen Heroes fans mad. I think also that in the year 2000 and for a couple of years after people are going to want to dance and party. But not to this electronica, rave, crap that out today but to live bands. I think the Red Hot Chili Peppers will release an album that's a cross between Freaky Stylee and Blood, Sugar, Sex, Magic sometime between 2000 and 2003 and they will be the biggest band on the face of the earth.

Do you think it will last?

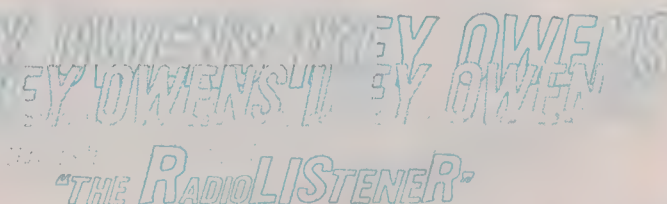
No, nothing ever lasts.

What is your opinion on the Government censoring music, by putting warning labels on CD cases and restricting bands playing in certain cities, (such as with Marilyn Manson)?

I'm all for censorship. it's important to protect the youth of these United States of America from deleterious, and malicious musical influence. It's the job of our elected officials to secure the best future for our children as possible, and if that means censorship so be it. The should censor Celine Dione, Savage Garden, All ska bands with the word "ska" somehow worked into their name, Kenny G, Dave Coz, Yanni, any artist who uses the words "contemporary" or "adult" to describe their music, any band who's drummer uses a snare drum that's less than 5" thick, any artist that spends more than 20% of their studio time "fixing" things in Pro Tools, which reminds me they should definitely ban.

If you were not playing music, what would you be doing?

I'd be graduating from law school right about now.



each one of them is different, but I'd have to say my favorite track is the Siren Sixt track. I think I like it so much because they really came up with an innovative way to do it. To really appreciate it you've got to kind of go back and listen to the original Jimmy Cliff masterpiece and compare them. They basically made all the major chords minor and all the minor chords major, which was genius. Plus in my opinion outside of Long Beach Dub All-stars, and Hepcat they have the most wicked rhythm section of any band playing ska/reggae in the country.

What band was the easiest to work with on the Radiolistener Remixes?

For me the easiest track was "Pass Me the Laser Beam" with Freakdaddy, Dave Leon from V12, and Persephone from Ocean 11. It was cool because we all have really similar backgrounds in music so Jim and Dave knew exactly what I looking for as far as locking a flow goes. I just gave them the topic and they wrote there verses in like 20 minutes. Plus, I had just finished working with Marshall Goodman and Miguel on some Dub All-star stuff so I got to use a lot of their techniques on this track.

How do you deal with being in Teen Heroes, working and making a compilation?

I'm very careful with my time and what and who I choose to spend it on. I treat time more precious than money. Once I cut out silly crap like girlfriends, television, exercise, laundry, oriental massages, and paying bills I was shocked at how much time I had to left to be in the studio.

How is playing in the Teen Heroes different than being in the Long Beach Dub All Stars?

Well, of course there's the obvious differences you know in music styles, personalities, money, women, shows, keyboard sounds, money, women. Come to think of it I think the biggest difference is the money and the women. It was cool being in Dub All-stars cause I got to be in the diminutive position more or less, just kind of sitting back and watching and learning from everybody about how to

"emo" scene is good (to me it sounds like 3rd Eye Blind meets Sonic Youth, meets Gary Neuman which I think is a great combo). The bands in that scene are really making some great music.

Which aspect makes you the most discouraged?

The local music scene in O.C. seems different now than when I was younger. It seems like the ska and pop/emo scenes have a lot of attitude now. Or maybe I'm older and more jaded and I have more attitude, which is probably the case. But I think a lot of it has to do with the fact that most of the kids doing the music watched the O.C. ska scene blow up and now everybody's saying that the pop/emo scene is next.

What band has impressed you the most recently?

The bands that really impress me right now are Siren Sixt, the Killingtons, and Freakdaddy, and Afrodisiac. I saw Jets to Brazil last weekend and they were pretty amazing too. I guess that's more than one, oops.

Do you ever think Pocket Lent will ever get back together?

I don't know everyone is so busy, my brother Aaron (guitar) is doing Hepcat now, Mike (bass) is doing soundtracks for soft porn movies and someone told me his band just got signed to Interscope, Gil (drums) is scoring the next Hughes Bros. film and doing commercials for Nike, and playing in Fishbone when he has time, Colonnier (trombone) is in Jeffrey's Fan Club, Tim (sax) is still with LBDA, and Todd (trumpet) is studying musicology at Cal Arts. SP I guess the answer is: NO TIME SOON

What band was the most fun to play in, the Long Beach Dub All Stars, Pocket Lent or the Teen Heroes?

Pocket Lent was probably the most fun because music was still pretty new to me at the time. The second you start to take music seriously it becomes less and less "fun". I think the most fondest memories any musician has is of his/her first real band.

Is there ever a time when being in a band gets so stressful that you want to just give up and get a normal job? Yes, definitely. When I talk to kids at shows or wherever and they tell me about how hard it is to start a band, and how hard it is to find the right people. I tell them they shouldn't even try to start a band. It's so easy and cheap today to get good home recording equipment why bother with 4 or 5 other people? I've really come to appreciate the joy of the studio. I think most musicians don't really get it. Don't get me wrong I love playing live, and I love playing in bands but there is something to be said for honing your creative vision by yourself too.

Most of the bands on your compilation seem to be from California, did you intentionally put bands on it from California, or did it just happen?

It just kind of happened. I would've loved to gone to New York and work with the Pilfers, or Ohio to do some stuff with the Get Up Kids but it just wasn't possible.

Why did you decide to put the Radiolistener Remixes out on Vegas Records?

The big fat advance that Jon Halperin gives all his acts: I didn't get as much as Cory Feldman but that's cool.

What type of distribution does the compilation have?

It's in most independent record stores in Southern California, but its going to start getting nationwide distribution around the first of the year hopefully. You'll also be able to get it at some Tower Records, and other big chains. Or you can go to VegasRecords.SimpleNet.Com

What is one thing that most people don't know about you, that you would like to tell all the readers out there? What a scary question. How about this: I didn't go on my first rollercoaster ride until I was 19!

That's it. Thanks.

As for now, Bim-Skala-Bim will be touring with an assortment of Third Wave and Ska-core bands playing their infectious brand of power ska to some very enthusiastic fans.

Jumpin' Jimes

by Jaymes Mayhem

With the rise in popularity of swing music and swing culture as a whole, it is no wonder that the bands that have been a part of the same scene for some time now are rising to the top of pop culture. Jumpin' Jimes is one of those bands that have done just that. In the short time that they've been together they have managed to make a name for themselves, build a loyal following and still retain credibility among the vets of the swing set.

Formed in 1995 by Bob Smith and Michael Jones, the Jimes have managed to blend together a myriad of jazz, swing, rockabilly and jump blues to move a new generation of hipsters. From their regular Sunday night gigs at the now legendary Derby to shows with the likes of Lee Rocker, Royal Crown Revue, and Big Sandy and his Fly-Rite Boys, Jumpin' Jimes has had crowds swingin' with the best of them. Now with their debut CD release for Unity/Galaxy Records entitled "They Rock! They Roll! They Swing!" this seven piece band from Los Angeles has definitely made some waves, even sparking some major label interest.

I recently had a chance to speak with Jumpin' Jimes backstage after their recent gig at The House of Blues in Hollywood.

Jumpin' Jimes is Bob "Crazy Legs" Smith (Guitar), Charles "Spanky" Lake (Drums), Drew Shaw (Baritone and Alto Sax), Michael "Mojo" Jones (Bass), Tomas Sanderson (Trumpet), Gustavo Bulgach (Tenor Sax and Clarinet) and Mark Anthony Tortorici (Vocals).

Mayhem: How are you guys doin'?

Jumpin' Jimes: Great!

Mayhem: Well let me start out by saying that you guys did a killer show!

Bob: Thanks.

Mayhem: Now if I am not mistaken it was you that was primarily responsible for putting together Jumpin' Jimes correct?

Bob: Actually it was me and Michael.

Mayhem: So what was the key factor in forming the group?

Michael: I guess mainly it was the style of music. We were all into it for a long time.

Bob and I used to play in rockabilly bands years ago and we wanted to put something together that was a little different. We wanted to do swing. Now not necessarily the pure form of it, we wanted to combine a few different styles of music together, create a different style, a new style and that's what we did.

"Gene

Derby

Mayhem: So what are the different influences and styles that you put into Jumpin' Jimes?

Michael: We combine jazz, blues, rockabilly, even contemporary rock and roll and the stuff we grew up with like KISS.

Bob: Cheap Trick!

Michael: Cheap Trick, all that stuff. Throw in a little Johnny Burnette, Elvis, and Miles Davis and you got the Jumpin' Jimes.

Mayhem: Ok, with swing music and swing culture starting to become extremely popular, mainstream even in some cases and bands like The Brian Setzer Orchestra, Big Bad Voodoo Daddy and Royal Crown Revue becoming household names, how do you feel about this popularizing of swing?

Bob: I think it's great! I think it's great that they're opening the door

for all this stuff, so we can come in

and do our stuff. I think some of them are a little more traditional then we are, we add a little more of a nineties flair to it, making it a little louder, more of a rockin' swing kind of thing.

Mayhem: The thing I think that is the most visible influence with you guys, there is more of a rock influence with Jumpin' Jimes as opposed to more of a jazz influence in a band like Royal Crown Revue.

Bob: Definitely.

Mayhem: Speaking of those bands, are there any of those bands or any other bands for that matter that you like or you guys are into?

Michael: I don't know, that's kind of hard to say really as far as contemporary artists. Do you have any Mark?

Mark: Hmmm, contemporary artists, let me see. Squirrel Nut Zippers,



K.D. Lang.

Bob: Green Day!

Mark: Yeah, Green Day. It's tight, they got a lot of raw energy but they're tight.

Mayhem: Are there any bands that you can think of that you would like to do a show with, maybe go on a tour?

*Simmons came down to The
and saw us, he just loved it.*

Bob: The one tonight, BR549. I love those guys, they are a great band.

Mayhem: Speaking of BR549, how did tonight's bill come about? Have you played with them before?

Bob: Nope, first time. We actually talked to them about it and they thought it was a cool idea.

Mark: We saw them at The Cowboy Palace, it's an old honky tonk. Even in the back of the parking lot there is a place to tie up your horses! We saw an ad in the L.A. Weekly for a free show, so a bunch of us went down. Bob and Mike talked to the guys in BR549 after the show, I guess they had a slot open and we decided we wanted to do the show.

Mike: Hey Mark are you Bob and Mike?

Mark: No, I'm not Bob or Mike. Actually Tomas was there too.

Tomas: Yeah man, they were cool guys.

Mayhem: So let's talk a bit about the album, *They Rock! They Roll! They Swing!*, how did you guys come about first recording that album? Was it originally a D.I.Y. (Do It Yourself) project or did you record it specifically for the label?

Michael: Yeah, we mainly did it ourselves and through a compilation album that we had coming out. We had a song on it called "I Wanna Be Somebody" and after that we got picked up by our label. So that's how that whole thing came about, but it was all originally funded by ourselves.

Mayhem: It's a great album but I do have to say that one song on the album stuck out the most, the cover of the KISS classic "Rock N' Roll All Nite." How did that come about? I also understand that you guys played for Gene Simmons' birthday party?

Mark: Yeah, he actually wanted us to play his birthday party.

Bob: And we'd all slept with Shannon Tweed before so...

Mark: Gene Simmons came down to The Derby and saw us, he just loved it. We did his birthday party and we did "Rock N' Roll All Nite" for him, we thought it sounded great, so we continued doing it.

Mayhem: So now with the album out and all of the shows you've been playing as of late, do you think the crowd has changed any compared to when you first started playing?

Bob: Yeah, I would say so. I think that there is a mixture of people who are into swing as much as there are those just into rockabilly that come to our shows. We also get a lot of lookie-loos that just want to come see what we're about, they've heard about us and they dig it!

Mayhem: Do you find that a lot of those people come to your Derby shows?

Michael: A lot of people go to the Derby now that don't know how to

dance but they go there for the lesson and they learn and they get into it.

Mayhem: Speaking of The Derby, how long have you been playing there regularly?

Mark: Uh, too long.

Jumpin' Jimes: Ooooooh! Uhh, that's fucked up!

Mark: No, no! It will be two years in January. I think that's where we honed our craft. We've played there every Sunday for almost two years now.
Mayhem: That's where

I originally saw you guys.

Mark: We got a chance to work in our new material

Michael: We make it tight!

Mark: Exactly, that's where we make it tight and create a flow with everyone on stage.

Mayhem: So from all the shows you've played everywhere, Derby Included, what can you say has been your most memorable show?

Bob: Oh wow.

Mark: Keely Smith!

Bob: Keely Smith! Yeah! That had to be our most memorable show. There was so much history there and she was part of what I consider to be the best greatest duo ever! She is the queen of swing!

Michael: Her and Louis Prima in Vegas, those were people who worked on their craft! They did it five days a week, from midnight to six in the morning! Amazing!

Mayhem: So with everything you guys have accomplished up to this point what do you guys see coming next? What would you like to see?

Bob: Hopefully to be picked up by a major label. We have labels looking at us right now.

Mayhem: Anyone in particular?

Bob: I really can't say. Our manager is looking at me shaking his head, so I guess that means no. Well, they know who they are!

Mayhem: Any last thoughts?

Gustavo: VIVA GORDITAS!

Michael: Clinton is innocent!

Bob: Check out a Jimes show, you won't go away with a sad face.

Mark: We'd like to thank the King.

Michael: El Vez that is.

Mark: We'd like to thank Elvis and El Vez as they've both had influences on our careers.

Mayhem: Well I'd like to thank you guys for your time, you put on a great show, and I wish you continued success!

Jumpin' Jimes: Thanks!

WAYNE KRAMER BELLRAYS B MOVIE RATS

@ Spaceland Dec. 17th
by Frank, Streetwalkin Cheetahs

Wow! When I heard about this show I just about jumped out of my pants! Legendary guitar god Wayne Kramer with the two best bands in L.A. opening? Jesus, sometimes livin' in the city ain't so bad. This was a must see show as far as I was concerned: the old school meets the new school in a sonic war of the worlds. Kindred spirits? You bet! Axe wielding pirates of destiny? Damn right! Can you say rock and roll overdose? Damn right! So on with the show....

L.A.'s rock and roll outlaws the B Movie Rats opened the show and tore through forty minutes of non-stop, crash and burn, razor sharp rock and roll. To call this cats a punk band doesn't do them justice. They have the energy and speed of a punk band, but with the bluesy bravado and swagger of an area hard rock band, ala AC/DC or Rose Tattoo. Fast riffs, meat and potatoes rhythms, scorching vocals, and lyrics about chicks, speed and streetfights, give this band that extra ingredient that most other L.A. bands severely lack, sleaze!

Singer Derek Christensen has a killer, gravely, raspy voice ala Rod Stewart but with a ton of range. He can hit those excruciatingly high notes that make you dizzy, yet carry a tasty melody without a hitch. His persona is that of the host of a really cool, noisy party. He here, he's there, he's everywhere, but he never spills his drink. Guitarist Kurt Florczak plays the plays his instrument like a wife beater, hard and full sexual tension. He stalks the stage like Cheetah Chrome on speed and dives headfirst into the audience at the drop of a dime. Bassist Bill Graves is tower of power, looking more like a bouncer than a bassist. He plays those four strings like his life depended on it, shaking his head with every pummeling note. The ever improving Rick Garcia, gets better every time I see this group. The first time, he was a monster on the kit. Now, he plays so good, it's just a shame that every other L.A. drummer has to swim in his wake.

The band mixed in a lot of new songs from their upcoming album *Make You Bleed* with songs from their debut opus *Killer Woman*. Highlights included the nasty, violent "Invisible Man," the trashy-fest of "Living On The Outside," and the brutal rocker "1,000 Miles From Home." As always, they played a cool cover, this time it was The Faces classic "Borstal Boys." As always, a fine time was had by all.

Speaking of fine times, have you seen the Bellrays yet? Oh my God!!! Dude, what are you waiting for? The Bellrays are the shit, brother. I kid you not. The obvious comparison is to Imagine Tine Turner or Aretha Franklin fronting the MC5, but there's way more to this band than just an afro wearing black chick fronting a punk band. The mighty Bellrays play maximum rock and soul and they do not fuck around. This fiery four piece kicks out hard edged, R&B-influenced punk rock that incorporates a healthy dose of soul and a hearty smidgen of freeform jazz. Their new album *Let It Blast* showcases this powerful mix, but the live show is really where it's at. Guitarist Tony Fate blasts out heart stopping riffs that defy any one musical genre, using time changes and key changes in an effortless battle against simple three chord rock. The rhythm section of bassist Bob Venom and skin basher Ray Chin is far superior to any tradition rock or punk outfit, veering closer to Cream or the Jeff Beck Group than, say, the Angry Samoans. But the real showstopper in this band is powerhouse vocalist Lisa Kekaula, she of the soaring voice and afro-doo. From the first tune, "Screwdriver," this leather clad, Pan Grell-on fire, vocalist had the audience wrapped around her deadly fingers. As the band ripped through songs mostly culled from *Let It Blast*, Lisa let the audience know she was not messing around, hurling out gut wrenching screams and soaring high notes like she invented them. THIS is rock and roll, baby!

Among the highlights from the Bellrays set was the unreleased "Zero p.m.," a dark, moody number that let Lisa's vocals finally soar above the music, instead of fighting against it (which in their case, works out just fine!). The lyrics deal with the evils of the world, like Nazi's and the Klu Klux Klan, and tie

them all into the brilliant chorus, "the world is a ghetto, we are a ghetto, and the ghetto must burn from within." Man, if we could all write lyrics like that, the world would be a better place. As the band sped through other favorites like the driving "Killer Man," the gripping "Today Was," and the epic "Today Was," it made me think of how far punk rock has come from the simplicity of the Ramones, the sloppiness of the New York Dolls, or the quirkiness of Television. The Bellrays are reinventing the whole genre, baby, so don't miss out.

And now it's time to....it's time to....kick out the jams, mother fucker!!!! Yes, brother Wayne Kramer was in the house and you know that means some serious musical muscle will be flexed. For those of you who know nothing about the history of rock or the evolution of punk music, Wayne Kramer is the founding father of everything heavy. Before Dee Dee, before Thunders, even before Iggy, there was the MC5, arguably the greatest rock band of all time. Wayne was the lead guitarist and chief songwriter of the 5, and has earned himself a place in history by actually being so bad ass and politically incorrect that he and his band was stalked by the FBI, aligned himself with the Black Panthers, and played the '68 Democratic Convention as the race riots broke out. Now that's rock and roll!!! So, when you've been there and done that before anyone knew to go there and do that, where do you go from there? Well, if your Wayne Kramer, you spend some time in jail, kick around the underground, junk out, get sober, and leap back into the fray with a bloodthirsty vengeance. After three magnificent albums on Epitaph, Wayne finally followed up the MC5's debut live album *Kick Out The Jams* with his own live album, the recently released *L.L.M.F.* At Spaceland on this faithful night, Wayne took the Silver Lake scenesters back to school by playing 45 minutes of dynamic, diverse bad to the bone, kick ass rock and roll.

Opening up with the one-two punch of "Stranger In The House" and "When Dogs Could Talk" from his *Citizen Wayne* album, Wayne immediately seized the audience by the throat and never let go. He and his three piece super band ran through songs from his Epitaph catalogue and never looked back. The blues-based swagger of "Count Time" slid into the Stonies push and pull of "Junkie Romance," which careened into his anthem for the downtrodden, "No Easy Way Out." As the first chords to "Crack In The Universe" leapt out of his Gibson Firebird, it dawned on me that next to Neil Young and Johnny Cash, Wayne may be the only rock veteran whose new material is just as urgent and valuable as his classic material. Not one to rest on his laurels, Wayne rarely plays MC5 material, but he's one of the few rockers with a reputation to live up to who can prove his worth with his new material. He never has to remind you why he's great by playing an old favorite. His new stuff proves that point just fine.

So as Wayne's set came to a close, and the sounds of the Bellrays and B Movie Rats rang through my bleeding skull, I took the time to reflect on the rock that I had just witnessed: three incredible bands, three distinct sounds, three more reasons to live. Maybe L.A. ain't so bad after all....

The Torquays Pearl Harbor Los Straight Jackets

@ Linda's Doll Hut 12/08/98
by Arron Johnson

It's cold outside and pre-show sounds emanate from the interior of Linda's Doll Hut as I walk down the street and approach the venue. "Seven bucks dude" a beanie clad gentleman effortlessly mumbles. "I'm on the list bro" I reply. "Cool!" he nods and gestures me inwards.

Five minutes to show and I can count the crowd, all twenty five of them including band members, staff and paying guests. It's "Surf Wrestling Night" and things are progressing slowly. I talk myself out of anticipatory delusions and settle into a bar stool and a beer,

waiting for the show.

The Torquays start their set late. Better late than on time seems the motto of bands lately. The band, made up of four middle aged, short haired surfer dudes is lacking a member this evening. The bass player, according to the band, is "cleaning up puke from the new ride at Knott's Berry Farm" and couldn't be present this evening. Regardless, these guys were still on. With seeming perfection and well practiced flair, The Torquays played their brand of happy happy surf inspired covers and original music. No lyrics, no singer, just cool blends of music that contrast the weather outside. Mental pictures of bathing suits and beaches contradict the near freezing deluge of sub-arctic weather we've had here in the past weeks. "Shit I miss the sun" I think to myself as the band plays on. With a lead and rhythm guitarist and a drummer these guys proved that older dudes can still jam. They even swapped places (lead and drummer) midset to spice it up a bit and show off their talents. Not bad guys, not bad. I get the feeling these guys have a woodie waiting outside (one that holds all of their gear) to transport them to some far away deserted beach for their next "board meeting". Sorry there wasn't anybody here yet.

On-stage silence and seemingly unrelenting lapses of recorded music precede Pearl Harbor. An aging, leopard skin clad female vocalist named Pearl heads up the band and sends them reeling into their first song "Hot Rod". As the band displays their brand of punk rock blues ala Mary's Danish et al, Pearl takes off her overcoat to entice the visually oriented males in the audience with her miniskirt and tight top. The standard formation, four member band (Johnny Harbor- Bass, Danny Harbor - Drums, Moe - Guitars and Pearl vocals) ripped up obviously practiced songs with little emotion. James Iha, I mean Moe intermittently smoked cigarettes while playing frenzied, eclectic riffs that were the obvious backbone of songs such as "House of Love", "Dreamcar" and "Have Love Will Travel". If Gwen was a middle aged rocker chick with attitude backed by the band from the Blues Brothers, they would be Pearl Harbor. Their songs blended rather masterfully elements of rockabilly, early punk, eighties new wave and blues. They seem to know where their on-stage talent is though, as Pearl dilligently keeps an ongoing interaction with the crowd during the whole set. Again, not bad.

More on-stage silence, more people show up. A lot more people show up. Somehow, the empty bar is now seething with people who came here to see the illusive Los Straight Jackets. Wearing Mexican wrestling masks, the band takes their place on the "stage". Two guitarists, a bass player and a drummer, these gents have been around and it shows. Tight, really tight rhythmic surf with a hint of hillbilly attacks the ears of all who came (much to their delight). Between songs, there is high speed Spanish in the style of one of those sportscasters you get a glimpse of when you channel surf past Galavision. "StateFair" displays just how good and well practiced these cats are as the drummer Jimmy Lester pounds the living hell out of his drums with such perfection it amazes even the truest fan. "Sleighride" slowed it down for a bit and brought some holiday cheer to the stoked out crowd that was still growing during the set. Each song proved more than the first how much talent these musicians have. Guitarist Angel bantered musically with Jimmy and inspired the drummer to more fiercely pound rhythmic backlines on each song as bassist Pedro Del Mar dutifully provided structure. Again, these guys rock and they know it. With a local following that continues to grow, this band is on to something with their on-stage persona, their sheer musical talent and the good times they offer to all who come to one of their live shows. "Pacifica", "Straight Jacket" and "Venturing Out" wrapped up an energetic and well rounded show. An excited and still growing crowd cheered drunkenly and jubilantly as the band closed. "Who were those masked men?", some who just came might have queried. "Los Straight Jackets" would have been the answer given by all in attendance, for not one didn't know who they were by the end of the set.

Second Class Unfun Co-Ed Kill Me Kate

December 28 @ Chain Reaction
By Cecelia Martinez

Opening bands never tell you who they are. Maybe they want to make sure you don't remember how much of your time they have wasted playing lackluster tunes that qualify as little more than noise.

The crowd who had been vacant, testy, and minimal at the start of the evening came away from their hiding places along the walls, and grew in size as Co-Ed took the stage. Immediately you knew that something special was in the works. The crowd was smitten with the band, the moment they took the stage. It was hard not to be smitten, Co-ed has great stage presence, and such an easy reprieve with the audience that makes it hard to not like them, even if you aren't into their garage pop sound.

Opening with songs off their debut album "Sometimes Always Maybe Never", the LaVerne band played a set that was ripe with the melodic voices of Kathy Cagigas, and Mac Thompson. The two have a way of singing certain lines together that are just perfect. Thompson, who has his hand in the writing of good portion of the songs, writes great, strong, accessible lyrics (check out "Grounded" and "From Afar"), that makes the songs instant sing-alongs. They also played a couple of new songs, which showcase Kathy's awesome voice. "Nothingness" is one of the new songs that stood out in particular. It is a more polished, confident sound, that is an indication of where this band is headed.

San Diego's Kill Me Kate finished out the night. I kept hoping that they'd explain their name, it just sounds kind of cool, but they were pretty cold to the crowd, who had dwindled to about ten people by the time they got started. Perhaps it was the lack of audience support, or the late hour, or the fact that they were playing minus one member who was stuck in San Francisco, whatever the case their playing was soulless and uninspired. They barely acknowledged the crowd, and half-heartedly trudged through songs comprised of the traditional hooks and lines of three chord punk rock. I was disappointed by and for them, technically they are ok, and probably have the potential, to produce some really good music. However, they lack the style and substance to keep anybody interested for very long.

U.S. BOMBS LRD THE STITCHES THE SPOOKY ANGRY YOUTH THE ABORTED

at the Showcase Theater, Nov. 25, 1998
by Tim Buctu

On November 25, a disaster of epic proportions hit the Showcase Theater. A U.S. Bomb, to be exact, and it leveled the sketchy, little desert town. Duane Peters and the boys rolled in on the last day of a long tour, and they brought a few of Orange County's finest up and coming bands to warm up the crowd. Unfortunately, thanks to some beautiful holiday traffic, I missed the opening band, LRD. Hopefully, I can catch them at a later date.

Up next was Angry Youth, and angry they were. They must be a local high school band, because their crowd was young and enthusiastic, just like the band. They sounded like a cross between the Subhumans, with a touch of Cannibal Corpse. The guitar sound was large and raw, although the songs were structurally a bit simplistic. They must be doing something right if they are already opening for the Bombs at the Showcase.

The third band of the night was The Aborted, who took the stage with their usual fervor. The band played an energy-filled set, loaded with punk angst. Good guitar sound and songs filled with catchy choruses make an Aborted set worth the price of admission. The Spooky was supposed to go on next, but was one band member short, so The Stitches stepped in to save the day. The band began its set with its usual snotty, old school style. If you like your punk rock with a lot of quips, one liners and smart ass attitude, The Stitches are the band for you. Mike was there to belittle the crowd. Johnny threw down some of the best '70s style punk guitar, delivering an energetic set with a mix of old and new songs. The band has really honed its stage show during its last tour of Europe, and the crowd really enjoyed the set. Try to catch The Stitches at one of their frequent shows if you can.

The Spooky has added a few new members since the last time I saw the band play. Mainstays Mike Monster and Damon shared the stage with new drummer Suzy Salem and new bassist Creepy Stevey. The Spooky started with the usual ghoulish flare - I got a skull key chain and a Pez shaped like a skeleton - opening with a song called "My Darling Dead" that's sure to get some label attention. The band mentioned a full-length that's in the works, and ex-Adolescent Rick Agnew is rumored to be involved. The Spooky's music is dark but poppy, with catchy lyrics, great bass lines and strong rhythm guitar -- a pleasant change from the cookie cutter "Orange County sound".

So the stage was set for O.C. legends the U.S. Bombs. If you've never been to a Bombs show, you're missing a true old school punk band pumping out one anthemic song after the other. The band has added a new guitar player, but the overall sound remains the same. Duane and the boys opened with "Orange Crush", and there was no stopping them after that. They blasted through old favorites, as well as new material off their Hellcat release, "War Birth". It was great to see these old skars and upstarts having a hell of a show outside of the Orange Curtain.

VOODOO GLOW SKULLS Link 80 Falling Sickness

@ Chain Reaction 12/03/98
by - Arron Johnson

Ask around and you'll find that ska is now a familiar part of the O.C. music scenery. It wasn't always that way. Many nationally recognized bands have unknowingly paved the way for this familiarity with the ska influence of their music. Voodoo Glow Skulls ranks high atop this list.

To show their appreciation for their status amongst the elite, they chose to play two shows at the same venue in one night - one early evening, one late.

9:00 PM - A wandering line and the smoking crowd meander from the front of Chain Reaction. As I approach, live music is emanating from indoors. Voodoo Glow Skulls is still working on their first set, past the time the second one is set to begin - that's dedication. After doing what I had to do, I got inside unscathed by the foul weather and anxious to see what the night had to offer.

First up was Link 80. If these guys were the missing link I wish they would have stayed that way. An eclectic blend of apparel and talent, these guys just flat out need more practice. Musically reminiscent of early VGS, these guys seemed to adopt the on-stage style of let's see who can make the most noise. Constantly jumping up and down or pretending that the hundred person crowd actually noticed, several band members with microphones attempted to illicit some sort of response from the crowd by interjecting such gems as "this is our second time on stage - tonight" and "come on - we ain't playin' more till' you start dancin'". (Attempting a dancing melee is a little ironic in that there is a blatant sign which states "NO CROWD SURFING - or you will be asked to leave"). With practice, a couple of decent songs, some direc-

tion, and choreography, these guys could have potential. It's just too bad that little of it was evidenced this night.

After a brief stint of silence in which the band members each loaded their own gear and carried it out while fighting for space from the crowd, it was time for the next band. Falling Sickness took the stage rather unannounced, as all bands that play at Chain Reaction do. Judging by all of the paraphernalia for sale by this band, a sort of underground following has sprouted. This usually doesn't happen unless the band is decent. Intrigued, a closer look became appealing, until the band started playing. If faces in the crowd could talk the ones here were saying "What's the name of this band?" and "When is Voodoo on?". An introduction to a set that lacked flair and displayed more guitar changes than a Guitar Center sale disoriented even the most dedicated of dancers to a jumbled stand still. Then, the band, seemingly reaching their comfort level, began to kick butt. Black lights shining, this four man band played a polished reggae inspired riff precluding their blues blended sonic frenzy "Floorspace". (The talking faces of the crowd said "Whoa! These guys are pretty good!") The set continued song after song with increasing energetic flair and faster and faster solos bouncing off inaudible political spoutings. If NOFX was a bunch of chicks who had babies with Rage Against the Machine, their offspring would sound alot like these guys. As the set progressed, melodic intuitions took hold and each member was given a chance to display talent with a solo or two. OK, that was fun. I want it to end now.

Again, off with the old, on with the new. Sniff, sniff - Chronic smells waft through the air as the band room door opens and closes. The lights go out, and electronic garbled Terminator like sounds begin to permeate the crowd. After a brief stint of this, several members take the stage. "WhoDoVoodooWeDo - FUCK YOU!". VGS has taken the stage, and their not gonna give it back. With ten years as a band under their belt, VGS gave good reason for the high hopes of those who came. The now classic song "Shoot the Moon" opened the set to a highly energized crowd. A quick pit fight didn't even phase the Riverside natives as they plummeted head, first into an onslaught of hits from their album "Who Is This Is?". Playing with well practiced and polished flair, there was little deviation from recorded tracks. Self labeled as "fast punk ska" these guys kicked some serious on-stage ass. "Insurrection", "Charlie Brown" and Spanish versions of songs from their album "Firme" blended together nicely.

Their playing displayed remarkably the fact that this was an evolving band. The sounds come from the same places, but they come out in different ways. "Bulletproof" and "Fat Randy" satisfied the crowd's familiarity quotient. Lead singer Frank Casillas never lost stride while interjecting comments such as "we're here to prove that ugly guys can be in bands". (Frank is right - if looks were a necessity for band success, these guys would never have gotten past the first step!) The set plummeted forward with "The Delinquent Song" and the title from their new album "The Band Geek Mafia", proving once again that these guys are good at what they do - and they enjoy it too! "Trouble Walking" and various crowd requests closed the set to a crowd that was disappointed it was over.

VGS is a band many have heard of. Recognition like that doesn't come easy, it's earned. While the sound may not be immense in its diversity, it does have originality, energy and flair that paved the way for today's big scene. With a dedicated following, a sturdy foundation of albums under their belt, and a strong stage presence, these guys are a tough act to beat. The band has definitely evolved musically, emotionally and professionally. It's just too bad that their following hasn't grown as much as their music. The flash in the pan bands of today have left VGS behind themselves playing catch up to avoid punk obscurity. I can't say I'm not to blame. I haven't listened to them in ages and haven't bought an album of theirs since "Firme". Just as VGS is evolving, so is music. Interesting ideas that don't change soon become yesterdays memories and things of the past. I hope that the guys in the band get to do this for as long as they want to, they're good at it. Their new album "The Band Geek Mafia" sounds great. I hope it catches on and elevates them back to their place amongst the innovators of the scene. Best of luck boys...

Yo sUcka rEad theSe....



16 VOLT
SUPER COOL NOTHING
SLIPDISC / MERCURY

This is a hybrid of the next big revolution in the music industry. 16 Volt has all the ingredients that make up that certain something that most bands lack. Their sound is exciting, spun with a mix of heavy over driven guitars, futuristic electronic elements, and Reznor like vocal stylings. I really liked the way the record was produced, with its textures, and surreal Depeche Mode on steroids undertones. Everything about this record is impressive and it would be the perfect thing to slip on loud and proud at your next S&M session you Slave! Now obey your master and lick the

kid at the retail store's boots before you buy this Bitch!

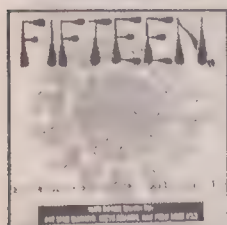
-monte



ANOTHER NOTHING
NEW BREED
CHORD RECORDS

I've got two words for ya - real heavy. These boys from New Jersey are kicking teeth down throats and taking no prisoners. Way more innovative than your typical hardcore band, even the two ballads on this slab shine with extreme craftsmanship. I especially liked the reverb lyrics. They remind me of Bad Brains in the days of hardcore's infancy. Relevant lyrics and lots of harmonies, along with screams and growls a plenty. My only beef is the record company was too cheap to even send a jewel case with the disc.

-Slosha



FIFTEEN
EXTRA MEDIUM KICK BALL ALL STAR
COOL GUY RECORDS

Ah yes, a classic Fifteen record that has been re-released for your listening pleasure. Pop punk with gravelly vocals. This thing covers every social issue, religion, politics, and some more politics. Some other bands are thrown on this cd, I have not figured out why. What is it about Fifteen that makes me want to give up my easy Orange County life, move to Berkeley and become an squatter?

-Ryan Clark



AGATHODAIMON
BLACKEN THE ANGEL
NUCLEAR BLAST

OK if you like live in a world of dark theatrical pain, then this is the album for you. This whole record sounds like a cross between death metal, Phantom of the Opera, and some type of gothic vamp mix. Very dark, and tough to listen to, due to they pure ice cold chills the songs stab into my weak spine!!! The winner of most creepy track goes to "Near Dark" a 15:37 length nightmare. I'm scared now, can I go?? Thanks!

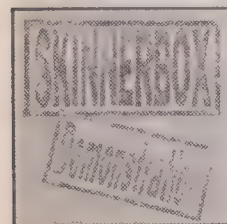
-monte



BABE THE BLUE OX
THE WAY WE WERE
RCA

"The French might sound like they're chokin' on phlegm, But I gotta say my baby is the crème de la crème" go the words to "My Baby 'N' Me", the opening to Babe The Blue Ox's latest album. It's a pretty mellow, yet edgy alternative rock effort for the most part. It took me about three or four listens to start to like it. Thematically, it is difficult to figure out what songwriter Tim Thomas has on his mind. He sings about Betty Davis and her afro sheen one moment, and then he mumbles something about Mavis Staples and her banana seat bike in the next line. His low register monotone singing voice, which occasionally escalates into a sarcastic growl, reminds me of the great Lou Reed. It must be nice playing in a band with two beautiful women. Hanna Fox is a solid percussionist, and her backing vocals sound a bit like those of Julianna Hatfield. Rosalee Thomson is not only a respectable bass guitarist, but she adds a nice touch of piano on "Lotto Train" too. Together, they make good music.

-David Turbow



SKINNERBOX
DEMONSTRATION
TRIPLE CROWN RECORDS

See what happens when someone who knows what ska is all about makes a record? Good things start happening all over the place. On their new release *Demonstration*, Skinnerbox proves that experience and skill can elevate a genre to it's highest aspirations and then some. Produced, engineered, mixed, and masterminded by ska veteran King Django, the six piece bands current album, deftly blends elements of ska, reggae, jazz, and punk, into a sound unlike any of their contemporaries. Django, who has worked with the likes of Rancid, The Slackers, The Toasters, and

Murphy's law, just to name a few, has done an especially fine job on tracks like "Ska Punk & Disorderly", and "Straight to Hell", from the upcoming Clash tribute album. Also worth checking out is "I got to Know", and "A Fine Romance", featuring Jack Ruby Jr. of The Toasters.

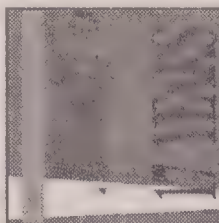
-Cecelia Martinez



VARIOUS
HELL CITY HELL
IGNITION RECORDS/DIABLO MUSICA

A most interesting concept I must say a soundtrack for an interactive comic book. Not the first time it's been done but definitely the best one I have seen up to now. The music on the CD, though varied in flavor, has kind of a gritty, greasy feel to it. With the majority of the tracks having a rockabilly or psychobilly flavor to it with selections from FSOB and the Hell City, Hell Philharmonic's stab at the Elvis classic "Viva Las Vegas", this soundtrack of sorts is hard to pin down. In addition the CD is packed with contributions from some well known artists including Supersuckers, Red Five, Samiam, BTK, Fastball and Puff Daddy (yes, that Puff Daddy....It's all about the Benjamins baby!) Also included with the CD of course is a copy of comic, which is not bad at all. Cool artwork and a weird, wacked out story line of sex, drugs and gambling...what more could a guy ask for? Games you ask? Well as a matter of fact the interactive CD ROM, also on the same CD, has that as well including some nifty multimedia type eye candy for you to play with on your computer. All in all rather entertaining and depending on the price tag you might wanna pick it up if you want to experience hell....so to speak.

-Jaymes Mayhem



17 YEARS
SELF-TITLED
FAR OUT RECORDS

Okay, they're sort of in the vein of a poppy-punk band with a garagey guitar sound without that brightness sound quality found in most pop-punk bands. The male side of the vocal duties are melodic, abrasive, snotty, and nasally all at the same time while on the female side are pretty flowery vocals. I picture this 4-piece playing in a living room while party-goers bob their heads with couples holding hands throwing their adjoining arms up and down in the air. Lookout Records may drool over a band like this and I did a little myself. Good stuff for the garage-pop-punk in

you.

-Lisa Apista



BROTHERHOOD OF DEATH
CHAMPIONS OF RETARDEDNESS
WEENIE RECORDS

The first thing that comes to mind when I hear this music and peep at this hilarious album cover is that I wished I was back in high school. Oh the angst and the innocence to be young. Enough of that, the cover (with the wizardry of the computer) has the band strutting gangsta style with all their faces tweaked out to make them all look retarded. The songs are witty, and pleasingly sloppy, to make you want to sneak in the fridge, snag a few of your old mans' brews and skate over to your girls' house. This whole disc is that up tempo kind of punk, with hooky riffs, and

down to earth lyrics. The Brotherhood is good, dig! Cool, now enjoy!

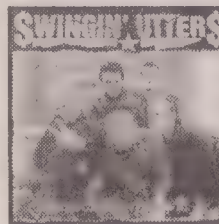
-monte



THE DESPISED
NEW JERSEY - 1999
BP DISTRIBUTION

When I first got this disc, I was excited because I thought this was the band of the same name from Atlanta, Georgia. I slapped it in my disc player, and I was so pissed off. I mean, immediately I knew this was in no plausible way the same band. But no matter how much I wanted to hate this trio for using the same name, I just couldn't. It grew on me like some sort of fungus. I'd call it old school drunk rock. Nothing ground breaking, but good and rocking, nonetheless.

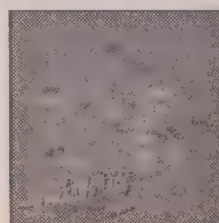
-Slosha



SWINGIN' UTTERS
THE SOUNDS WRONG E.P.
FAT WRECK CHORDS

Why do big labels always do this? They sign a band, then start re-releasing all the old material. I think you could still get this, why don't you have it already? Anyways, this is classic Swingin Utters, that is a little more raw, compared to the recent Fat releases. There are only five songs, but they are all great punk tunes that you can sing along to, while drinking ale in England.

-Ryan Clark



THE VODKASONICS
TAKE HER TO THE ZOO
CACOPHONE RECORDS

Someone's been listening to too many Toad the Wet Sprocket albums for inspiration. The VodkaSonics aren't without talent, lead singer Seth Powell has a pleasant sounding voice, and is ably backed by Brendon Slater, and Jelvis Hogan on drums and bass. What the trio is lacking is any inventiveness or originality on the seven song EP titled *Take Her To The Zoo*. The album is a viable effort, especially for a band who has only been playing together for about a year. Sadly, their garagey pop sound is without a style they can call their own, and they are reduced to mere

ly being an imitation of several other bands who have come before and have done it better.

-Cecelia Martinez



**THE CUFFS
BOTTOMS UP
RADICAL RECORDS**

It's good to see that not all new bands want to be like NOFX or Pennywise. There was plenty of good punk and oi music before punk light and all that other bullshit. These boys know their roots and wear them well. I'm not too big on mohawks, but whatever floats your boat. With sounds of SLF, Dropkick Murphys and Generation X echoing through their music at times, at least they got taste. All old school punx and skins, this is calling your name.

-Slosha



LET'S TALK ABOUT FEELINGS

**LAGWAGON
LET'S TALK ABOUT FEELINGS
FAT WRECK CHORDS**

This is a band that has been out there spanning the globe, laying out the ground work for this record, which is by far their best offering to us unworthy fans. Words can't begin to describe the sense of pride you'll feel for Lagwagon for how kick-ass this record is. The songs are dripping with tasty morsels for your hungry ears, while you mind is put to work contemplating the issues that are picked up in Joey Capes' masterful song arrangements and lyrics. This is the pop-punk record of the year, hands down!! I think this will finally break this much worthy and ready band with

a huge hit on their hands. Oh and the Welcome to the Dollhouse sample before "Change Despair" is the funniest and fitting bit in the world. Please do yourself a favor and buy, learn and share this record.

-monte



**NIGHT IN GALES
THUNDER BEAST
NUCLEAR BLAST**

I don't know if it's just me, or is there some metal mania uprising I should be anxious about? The band is Night in Gales, and their asylum is Germany as well as the label Nuclear Blast Records. This record reminds me of a kick ass keg party, complete with plenty of head banging and skanky chicks. You can feel the metal flowing out of your veins, longing for an air guitar to rip along side the brothers' "Bastin." The cut I favored most was the title track "Thunder Beast" which had soaring, teeth shattering guitar, and a back beat that would send Ringo to the ER. Now if only I had a

blitchen Camaro to cruise. With this disc, I might score!!!!

-monte

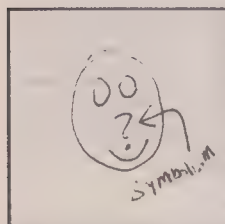


WANKIN' IN THE PIT!

**VARIOUS ARTISTS
WANKIN' IN THE PIT!
SUBURBAN HOME/ CALIFORNIA ROLL**

The name of this comp says it all! A veritable melting pot of punk rawk and ska from around the way featuring bands from Japan, England, Canada and the good old U.S. of A. If there is anything better than killer punk rawk and ska it has to be killer punk rawk and ska from other countries! Check out some sick drumming from Spread, some damn fat guitars and horns from Pot Shot, in your face punk rawk from Tropical Gorilla and just plain fuckin' insanity from Nicotine (you would never guess these guys are from Japan after hearing the intro to this song!) Also worth mentioning are contributions from Mad Caddies, Strung Out, Limp, Chixdiggit and NOFX. Tired of the same old same old, check out what's going' on across the pond (and I don't mean the fuckin' Arrowhead either!) PICK IT UP!!!!

- Jaymes Mayhem



**NOTHINGFACE
AN AUDIO GUIDE TO EVERYDAY ATROCITY
MAYHEM RECORDS / DCIDE**

Nothing is better than putting on a disc of an artist that you have never heard before, and becoming an instant fan. Nothingface came from humble beginnings back in 1996 with their debut CD "Pacifier," on an indie out of Washington D.C., Dcide. Then they assembled a devoted fan base by non-stop touring, playing with the likes of Stuck Mojo, Biohazard, Snot, and System of a Down to name a few. Now with this new album they have some intense artillery to force their way on to every aggro airwave, and to continue to pave that heavy metal highway to hell. This album has

everything from whiplash infectious grooves, to samples and dope ass production. The incredible lyrics, and attacking rhythm creates the perfect soundtrack to a pissed off world. So get it, go! it, Good!!!!

-monte



actionslacks

**ACTIONSLACKS
ONE WORD
THE ARENA ROCK RECORDING COMPANY**

Wow, what a surprise to have a record from a band that I have never noticed before totally pimp slap me in the face, and make my top ten list of the year. This three-piece band from Berkeley, California put together a personal little painting, using lyrics and production to bring the point home. I mean when you bust out stings, and piano on your recordings, something good is going down! If you are a stubborn hard headed, one tracked mind, hard-core only music lover, don't bother with this, just by another 7 inch, and don't grow up. On the other hand, if you are into bands that can rock with out playing a million miles an hour, and know that dynamics are more than a kind of microphone, you'll instantly dig this band. The song I liked most was "Hate LA," because it starts with a home recording sound, then snaps into overdrive when the whole band joins in. I give this 4 stars out of 5!!! Check out the hidden track of the Minutemen's "This Ain't No Picnic" and other cool hidden songs as well.

-monte

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MULLIGAN STU
DO THE KIDS WANNA ROCK?
RHETORIC RECORDS

I don't know about the kids, but this album definitely made me wanna rock. With all the post Ramones punks scrambling around to do something new, I have a strange affinity for those who just stick to the Ramones standard of unabashed punk rock. Mulligan Stu does just that with a lead singer whose voice is like that of every other maladjusted punk, and high school confidential lyrics. The selling point of this album is the unique way this four piece band approaches subjects, like an obsession with Jenny McCarthy on "Jenny," and commentary on the scene in

general on "Punk as You." Mulligan Stu isn't doing anything new and different, but they are very good at what they do, making them irresistible from the very first chord.

-Cecelia Martinez

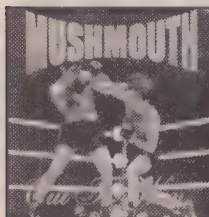


FU MANCHU
RETURN TO EARTH 91-93
ELASTIC RECORDS

FU MANCHU is a kick-ass, retro, futuristic, metal outfit from Orange County. This is their fifth full length CD to date, following up their highly rated, and promoted Mammoth Records release, *The Action Is Go*. I loved the rawness, and creative production on all of the songs that were pieced together from singles, and EP's that they did from 91-93. This is a must have if you are a fan, or just an enthusiastic spectator of full throttle, guitar driven rock. I must also say that as always FU MANCHU has picked a bad-ass cover photo of a seventies theme, this time it's a Corvette

Stingray straight out of the movie *Corvette Summer*! Thank you, Elastic records for this brilliant release. YEA!

-monte



MUSHMOUTH
OUT TO WIN
TRIPLE CROWN RECORDS

I must admit, I was fooled by the name of these guys from Reading, Pennsylvania. I wasn't prepared for this scorching hardcore band. They just caught me off guard with a name like Mushmouth. Isn't that the guy on Fat Albert? Anyway, if you love riffs and vocal chord-scarring screams, then this is your bag. I dug it because the guitars sound like Slayer - not so much as to label it metal, but definitely close. But aren't we all closet metal heads anyway?

-Slosha



VARIOUS ARTISTS
HEMPILATION 2: FREE THE WEED
CAPRICORN

Legalize it baby! That's the goal in mind here with the release of the second installment in this series of compilations to raise money for NORML, the National Organization for the Reform of Marijuana Laws. This time around the album is a bit more country and free spirit flavored than its predecessor but still includes some pretty cool tracks with diversity in mind. Tracks from Willie Nelson, Robert Bradley's Blackwater Surprise, From Good Homes, Dar Williams, and the Hank Flamingo track entitled "The Dope Smokin' Song" provide a laugh and a soundtrack to two

step to. Other dope tracks include contributions from George Clinton, Spearhead, Fun Lovin' Criminals, and Barrington Levy joins in with Long Beach Dub All Stars on "Under Mi Sensi." All in all, even with the country vibe, this comp is a good time. Mellow out, spark one up and support the cause.

- Jaymes Mayhem



OPPRESSOR
ELEMENTS OF CORROSION
OLYMPIC / SLIPDISC / MERCURY

Oppressor has been drugging in the underground death metal scene for the past 7 years, and this new release is the best stone they have thrown to date. The songs on this record are recklessly fast, technical and darker than the backside of the moon. The sheer speed of the drums on "I Despise" is not too different than a machine gun in the heat of battle. The rest of the tracks are just as sick, full of blinding attack and soul threatening death vocals. I must stop now before I get whiplash!!!!!!!!!!!! OUCH!

-monte



BREACH
IT'S ME GOD
PROSTHETIC RECORDS

I hate when people review hardcore cd's and say it sounds like a bad Earth Crisis rip off. This is usually because they don't know any other hardcore bands to compare them to. Sorry, but I have to do it, it's a bad Earth Crisis, or any Victory release really. Terrible recording and artsy 8 page booklet with no lyrics. How are we supposed to know who they hate, if there are no lyrics?

-Ryan Clark- Xgay-rilla biscuitsX



OS101
UNITED BROTHERHOOD OF SCENESTERS
VICTORY RECORDS

I love it when you hear yourself in the music and the lyrics of a band. OS101 have a keen little gem of a record with a killer all around style. The experience you get from this record is much like that nice cup of coffee in the morning boost. Nothing crazy or artificial like a blast of crystal meth, but a fun kick in the pants. Certainly the better tracks to hum to were "Babysitter," and "All." Most of the rest are typical rage motivated rally cries.

-monte



SPLITSVILLE
REPEATER
BIG DEAL RECORDS

Jesus H. Christ, if the Beatles had never been born there would be a lot of your so-called rock stars out of a day job. With that, this has to be the best-crafted, catchy, candy rock, to be had for 98. This makes you want to puke it's so sweet on the ears, almost like the music in "That Thing You Do." So happy, so free, so snazzy ahhh like peanut butter and jelly, it always sounds good. "Dumb and Satisfied" has a thrashy fast tempo that works very well with the lyrics, and the rest of the record is more of a mellow audio bike ride.

I think "Day Job" takes the cake though, because it is upbeat, and can sell records baby, were talking platinum baby, ya savvy. If you like a good pop band instead of a pop in the face, I suggest you hurry up and buy McGhee!!!!

-monte



THE SKELETONES
2K SOLUTION
TRANSMISSION RECORDS

The mighty Skeletones take their ska-fused funk-fest to the next level with album #3. Takin' it straight into the next millennium, Riversides pride and joy shed lash out with their strongest records to date, a sonic joyride that throws dub and alternative into the mix and finds them leaving the confines of ska behind. The Fishbone-style horn busting, funky rock swing of "Dipsomaniac" kicks things off to a powerful start, as the album weaves and bobs with the rampant intensity of a charging bull. "Can't Stop" and "She's Alright" are concert favorites that exemplify their upbeat party vibe. The

Tones slip into funk mode on "Funky Jesus" and career into spacey trip hop dub on the phenomenal title track. But don't worry kids, there's still plenty of stuff for you to skank and slam to, with tracks like "Jump Skank Swing Thing" and "You Make Me Want To Laugh," but the Tones are growing and this album proves it. Take one listen to the soul drenched "Razor Back" or the sweeping reggae ocean of "Toxic Sunset," and you'll hear a band on a mission. Vocalists Jonas Cabera, Paul Hampton and Kip are in top form, and guitar god Alex Tasch shreds the fretboard like it's going out of style. As always, the rhythm section of drummer Jason Schultz and bassist Mark Cummings are flawlessly tight and groovin'. While No Doubt, Save Ferris, Reel Big Fish, and Goldfinger, wave goodbye to their 15 minutes of fame, the Skeletones will rock on with longevity because they have soul and understand the craft of songwriting.

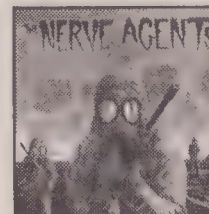
-Frank Meyer-Streetwalkin Cheetahs



THE IMPOSSIBLE 5
THIS WORLD HAS HAD IT
RED EYE RECORDS

I guess that's what I get for being suckered by a label's name. I thought for sure these guys would rule. I was wrong, oh so wrong. Face to Face, Green Day, NOFX, Screeching Weasel - all crap I heard on this album, but with very little originality or depth. Then they throw some ska on here, as well. Sorry, but I'm confused. Are you a ska or punk band, or just totally unoriginal and boring? Slick production can't cover the fact that these kooks need more time in the oven of ideas.

-Slosha



THE NERVE AGENTS
SELF TITLED
REVELATION

This is easily one of the best releases from Revelation I've heard in quite a while. Eight solid tracks from Berkely's Nerve Agents, this disc gives hardcore a good name again. With underlying themes of violence and chemical warfare permeating the lyrical content, the tunes are meaty with memorable chord progressions and fat with solid twin guitar rhythms. The production is superb (recorded at For The Record in Orange by Paul Miner), highlighted by tremendous bass and drum separation (Starting Point), and guitar layers in a way that allows the Nerve Agents to drive the musical hammer home

quickly and with potent results (Black Sheep). Andy Graneli's vocals are not the norm, and what he may lack in pure singing ability is more than made up for in sheer conviction and emotive urgency (Sieve the Day, The War's Not Over). What a way to start out 1999, listening to this must have hardcore release from 1998. HIGHLY RECOMMENDED.

-Mel Torment



HAMMER FALL
LEGACY OF KINGS
NUCLEAR BLAST RECORDS

I'll keep this review very short and sweet, if you have every heard an Iron Maiden or Scorpions record, then you know what Hammer Fall sounds like. Man back in the early eighties Maiden was the shit, and as a kid you couldn't wait to see what eddy would look like on the cover, and to practice some new air guitar. This record is totally radical to listen with your drinking buddies in the garage while you work on your boat motor or what not. Rock On!!!!

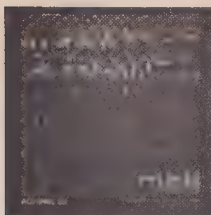
-monte



SOCIAL SCARE
SOUND FORMULA
RADICAL RECORDS

I don't know how else to put this, so I'm just gonna say it. These boys from Michigan sound almost exactly like a band by the name of Swindle from San Diego. Having gotten that off my chest, I can go on and say that for as young as these guys claim to be, I was impressed. Not the most original or astounding sound, but still a tight, up and coming band, if they hang with it. I don't know if they're straightedge or not, but the sound almost says so positively, along with some insightful lyrics rounding the music out quite effectively.

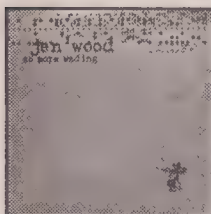
-Slosha



**NIL
DROWN**
SLIPDISC/MERCURY RECORDS

This is music straight from either the movie "Seven," or David Lynch's "Lost Highway." It's very electronic sounding with very sinister, digitally distorted guitars and effects. The vocals are buried and whispering in a megaphone during the verses then screaming to death in the choruses. It was the keyboards and the house fashion drumbeat that made the song "Everything" stand out. Then "Hear Me v2.1" had me in a head-banging trance with thoughts of sinful lust. It's a must have for an admirer of KMFDM, or future gothic metal Front 242 listeners. I favored it all the same, so go figure!

-monte

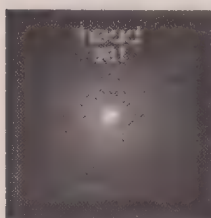


JEN WOOD
NO MORE WADING
TREE

According to Greek mythology, Sirens were three sea nymphs who lived on an island. Their singing would draw sailors to their shores. The men would eventually forget both home and friends before starving to death on the island. In fact, Ulysses had to have his sailors tie him to the mast of his ship as they sailed past. Ulysses listened, but couldn't go to them because he was all tied up. The Sirens were so bummed out that they killed themselves over their failure to lure Ulysses. Anyhow, the gorgeous 23-year-old Jen Wood is one of those females who could easily lead men to their

deaths with her sweet singing. The material is presented acoustically with sparse arrangements. Many of the songs, such as "Aching Heart," and "Drawing" are sad love ballads. Wood's song structures reminded me of That Dog, and then I saw in the bio how Petra Haden helped out with the recording. A good buy for fans of the female acoustic folk genre.

-David Turbow

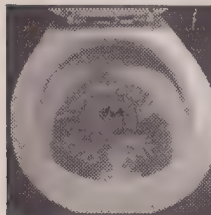


HEAD SET
BROWNOUT
CENTIPEDE RECORDS

The band formerly known as Don Knott's Overdrive is who this band is. Forced to change their name after Barney Fife/Mr.Firley got his panties in a bunch, this four piece regrouped under the name Head Set and recently made a contribution to the ill fated "Orgazmo" movie soundtrack. "Brownout" is the band's first release under this new name change and looking at this closely they should have changed more than just their name. This is one of the albums you can't decide whether to hate or like, sounding like a nineties re-hash of Styx raping Weezer, Headset is hard to place. All things aside

there are a few interesting tracks on this album including, "Suspension" sounding like a cross between a seventies head rock band and a bad Beatles tune during their "Sgt. Pepper" phase. "Reversing Fields" has a hidden "Inna Gada Da Vida" quality to it and "Twisted Steel. Leather Donut" remixed by Iard tech 69 has kind of a Devoesque quality to it. All that can be said of this album is that it seems to have the qualities of that album you love to hate or never admit to owning and listen to it when no one else is around. Proceed at your own risk with this one, but you may want to check it out because after all you may be that person with the Ween album hidden under your bed.

- Jaymes Mayhem



THE RANDUMBS
PISS ON IT
URINE ENTERTAINMENT

Now here's a band that all you cookie cutter wannabees should envy. I've had my ear open for these Noma boys for awhile, and with every new release, they continue to get better and better. Adding another guitarist to the mix has Fonzie's thumbs up on this side of the fence. Snotty vocals, along with strong guitars and dribbling bass lines that bounce you head up and down accordingly. The only downer is there are only five songs, but this CD is worth every shiny nickel. Buy it, I'm sure the Randumbs need more beer money.

-Slosa



VARIOUS ARTISTS
HOTTER THAN HELL!
HAIR BALL & PUB CITY ROYAL

Slick your hair back with grease, soup up the Merc and gather around the still, here is one comp to get up and stomp to! A collection of 27 of the darkest, greasiest, dingiest psychobilly ever cooked up! Featuring the antics of the Hillbilly Hellcats, Los Infernos, the world's scariest band Deadbolt, The Ditch Bank Okies and a whole lot more. Worthy tracks include Helvis & The Helvettes' cover of "C.C. Rider", The Hooligans' "Junkyard Heart", Curse of the Pink Hearse's "Sweat in the Pillow" with an absolutely classic sound bite at the start and the kick ass guitar of The Belmont Playboys on

"Chapparal." Now the sound quality on some of these tracks are not the greatest, but overlook it because you're not gonna find a better comp of this caliber anywhere! So if ya want something new to listen to while workin' on the rod or while you're puttin' the pedal to the floorboards losing the cops, this is it!

- Jaymes Mayhem



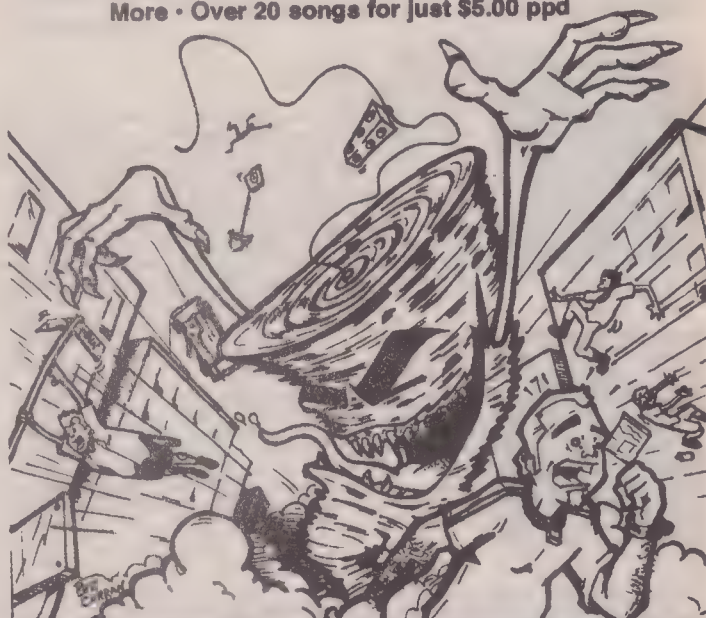
BICKLEY
KISS THE BUNNY
FEARLESS RECORDS

Bickley may as well signed with Fat Wreck I thought as I popped this in excitedly. Sure they're fun and silly with songs like "Two Ton Tessie" (didn't NOFX do a song like this?), "Fuckwall", and "Legion of Beer", but follow the ever so generic melodic pop-punk game-plan. Unfortunately, a lot of us got tired of this sound about a year or two ago. And 23 tracks of this may be a little too much. I gotta give Bickley props for the cool little snippets between songs.

-Lisa Apista

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WINDIGO
WINDIGO
NMG / PAVEMENT

Uh oh, you just know some things up with a record, when they have to install a big ole yellow sticker on the outside that says "Produced by Gilby Clarke from Guns-N-Roses, instead of what tracks are cool!! Arizona's Windigo created that kind of disc, where on one hand they have a heavy almost current Sabbath sound going, which is bad ass. Then there's that pesky other hand, gripping a fist full of weak lyrics and vocal performances, with a suspicion of Seattle. They have great songs and tone, but the voice isn't right for these tracks. I guess they must have known, because this band tries to

mask it as best as the can by keeping the Mic time to a minimum. Oh well, if you look on the bright side, it looks like I have a new drink coaster!

-monte



THE DEMONICS
FORMALDEHYDE INJECTION
MAN'S RUIN

San Francisco's Demonic let it all hang out on their Man's Ruin debut with their fiery brand of pedal to the metal, fuel pumpin' piston burnin' dragstrip rock. Satanism, hot rods, blood and guts, Regan, zombie chicks, the Virgin Mary...it's all here folks. Everything you want from a good rock and roll band and then some. This loud and proud three piece waves their freak flag high, and their love of dirty sex even higher. "Demonica" serves as a both a mission statement and theme song for this group of hellbenders. "My Girlfriends Boyfriend Isn't Me" is a twangy stomp that injects their trademark whiplash smile-brand of humor into the mix. "Jesus Chrysler Super Stock" tears outta the gate with thunder and fury and lays to waste any doubts about this bands ability to rock. If you like hot motor oil encrusted in your rock and roll, then this band is for you. You have been warned.

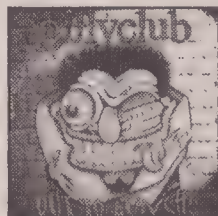
-Frank Meyer-Streetwalkin Cheetahs



VIA
GOIN' AFTER PUSSY: TEASERS AND TIDBITS
JUNK RECORDS

If you haven't heard at least one of the bands on this comp, then you've been living in the dark for way too long. Pure, uncensored, down and filthy rock n' fucking roll. With the likes of Electric Frankenstein, the Bulimics, Manic Hispanic and my favorites, River City Rapists. This is by far the best comp I've come upon this year. Besides the music, you also get some hilarious phone calls between jams. This definitely ain't for all you caring, sensitive types; this is for the drinking, fighting or fucking punk rockers that know what's up.

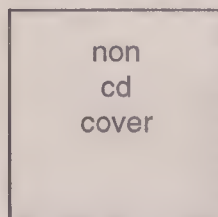
-Slosa



BILLYCLUB
OUT TO LUNCH
IDOL RECORDS

Over the last year, few bands have been able to carve a reputation out of a saturated punk scene as have the well regarded BillyClub. With good reason. Featuring ex-UK Subs drummer Mathew McCoy, ex-Exploited guitarist Karl Morris and bassist Kevin Linn, the intensity and raw energy that can make the difference between the veterans and the pretenders came second nature to these old schoolers who are anything but burned out. But it was probably the addition of ex-REO Speed Dealer vocalist Dave Woodard with a throat full of metal shavings and mall liquor phlegm that put this band over the top. Now hailing from Dallas, Texas, where the fine living under the broiling sun has apparently sharpened the edges of the jagged razor which is BillyClub. Out to Lunch is their second release, probably capturing the modern destin, the agnostic hedonistic fury even better than the first release. Woodards vocals have this deep rooted, coarse intensity which has reminds one of an early Rollins (Blitz). The production is full, the drums thump and when the guitar/bass attack gets a full head of steam (The Car Song) you swear that gin-soaked rod will just as soon burst into flames at 110 mph in the hot, dark Texas nite as make it to Austin before 5 am. The closest thing you will get to a breather from the relentlessness of Out to Lunch is "I Saw God" where the hurt comes to a crawl. BillyClub comes at you full force. There is no let up. You burned out old schoolers can come out of your hiding places now, this is your wake up call. Those of you new to punk, enjoy. Class has begun with several blows to the head. Indeed. HIGHEST RECOMMENDATION

-Mel Torment



TURNBUCKLE
MEET THE PERSON MOST RESPONSIBLE FOR YOUR SAFETY
TURNBUCKLE RECORDS

The duo of Brodie Rush and Rob Veitch play an eclectic brand of music that might appeal to a few but will certainly loose others, especially during the 10 minute plus "Mystery Man," that goes on an on like a bad nightmare. Rush's vocals have an appealing surreal quality that leads you through each bass heavy song, unfortunately listening to each of the six tracks on this Kansas duos album is a tedious job. There is a potential for something good to happen, but unfortunately the songs start going down hill, repeating the same tired chords and digital effects. You are left confused, a question on

the tip of your tongue. Wondering what's going on. I tried to follow along. I got lost. I got bored. I gave up.

-Cecelia Martinez



BAD SAMARITANS
OUCH!!!
BURNING TREE RECORDS

Ouch! is right - these Encino boys are so hot, I burn't my ears on this one. The cover picture has a young man with a humongous crescent wrench pierced through his cheek. I recall seeing something on "Discovery" about it. Anyway, the picture on the covs sums up the music as well. No fluff here, kiddies, just solid, general chewing, beer spewing punk rock. This ain't for all of you Blink 182 fans. The singer kinda sounds like Dicky Barrett before he was so famous. Great sound bites, too.

-Slosa

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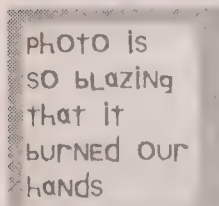


JIMMY EAT WORLD

EP FUELED BY RAMEN

Unbelievably poppy and infectious pop-emo that makes a grown man cry. And I say so what if Jim Adkins vocals sometimes hit some high female-like vocal ranges, this is a work of art in the pop world. The 4-piece demonstrate a superknack for melodies and stable pen for writing meaningful lyrics. What is not to like on this ep? Well, okay more songs. We'll just have to wait for the anticipated full length. Jimmy Eat World fans may get pissed as the radio eats this up like ants on a cherry blow pop and punx will despise me for including this in my top ten of 98'.

-Scott Present



BLAZING HALEY SLEEPER COOLER RECORDS

Santa Barbara's own Blazing Haley blow the roof off the joint with their full length debut *Sleeper*. Mix the fast paced country honk of Jason and the Scorchers, the frantic psycho-billy of Reverend Horton Heat, and the true grit of Hank Williams, and you got yourself a fine platter of hard as nails, cheap as dirt rock and roll! From the sexy swagger of Vegas, to the bump and grind fury of Ford, these boys do not disappoint. And check out the ditty "Back For No Good Reason" next time you need a soundtrack for good back alley fight. I've seen these cats live many a time and believe

me you, they smokel! A band not to be missed with an album of straight ahead rock and roll with some serious country flavor. Not just rockabilly. This is fuckin RAWKABILLY!!!! Turn it up!!!!!!

-Frank Meyer-Streetwalkin Cheatahs



RADIO BAGHDAD 665 NEIGHBOR OF THE BEAST! ONEFOOT RECORDS

With so much half-ass punk rock out there for us to climb over, it's nice to see a band like this on the other side. Effective menacing guitar woven by both Pete Gross, and Chris Hawkins, is what gives Radio Baghdad an unfair advantage. You take that with a whippass rhythm section, and Lester's throaty outcries, and there you have it. This is sonic No-doz, with worthwhile lyrics to match. The whole record rules from beginning to end so with that, get a hold of this for yourself, and don't let go.

-monte



DEVIATES MY LIFE THEOLOGIAN RECORDS

I say this over and over, but I guess it's bound to continue anyway. I'm sick and tired of these dime-a-dozen rip off bands. But as long as you, the mindless consumer, continues buy this kind of stuff, it shall continue. Well, the vocals sound like 7 Seconds, Pennywise and all that other sing along, wo-uh-oh stuff. The music is much the same, with fast rhythms and lots of breakdowns. If that sounds like your pot of piss, buy it, you lemming.

-Slosha

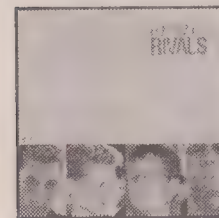


SNOWMEN LAST DAYS OF THE CENTRAL FREEWAY DEVIL IN THE WOODS

This album is delicious! It has trippy mellow sullen tunes like "Closer", "Oh Yeah" and "Off the Bow", which reminded me a bit of Costa Mesa's very own progressive rockers, Filmstar. "Afect=effect" is one of those weird muddy acoustic songs, which could have come straight out of the mouths of Beck, or even Pavement for that matter. "Golden Slivers" is another rad tune indeed, which has layered trippy guitar tones similar to those produced by the Flaming Lips along with buried vocal qualities reminiscent of The Jesus and Mary Chain and cool organ tones. "Last Days of the Central Freeway" is

a great listen. I'm sorry to have to compare this band to other music with which I am familiar. On the other hand, it's nice to know that Rock N' Roll music comes from such a rich tradition and hopefully it will never die! Check this one out.

-David Turbow



HOLLYWOOD RIVALS GET INTO THE ACT STRAP-ON RECORDS

I'm still trying to figure out if I like Hollywood Rivals current release "Get Into The Act". It's an album of multiple personalities. At first glance it's all rock and roll, complete with intricate guitar solos and vocals with a swagger like Elvis. The next minute an organ and various string instruments lend an almost ska feel that quickly transforms into surf-punk, and then into a new wave eighties sound and then back again. I kept trying to find a way to label the four man band, but finding a label that fits is a hopeless thing. So, on the tenth and final song I am still confused, but ready to give the entire album

another listen, in order to figure it out.

-Cecelia Martinez



THE ATARIS LOOK FORWARD TO FAILURE FAT WRECK CHORDS

Tight, clean and sassy pop punk. I don't know why I don't like it. The lyrics sound like something a freshman in high school would write. Kind of a second rate Blink 182. Musically, not bad, but nothing that tops the originality list.

-Ryan Clark

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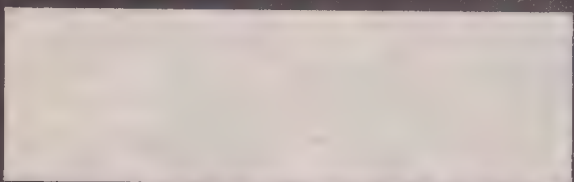
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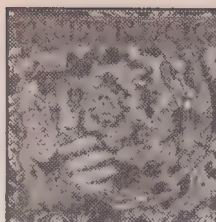


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UNDERDOG

THE VANISHING POINT

GO-KART / SOUND VIEWS / MENDIT

This is classic punk rock circa 1989 from a band that has built quite a name for themselves. This album is a re-release, with plenty of songs that could be hits on the radio today if the sound was more modern, such as "Mass Movement" "With out Fear" and "Back to Back." Well maybe not hits, but they all sound cool, and they make me want to break Gator out of prison and do boneless' off of fancy yuppie cars for laughs!!!! This is a must have for all you old schoolers out there, as well as the new school kids.

-monte



MORELLA'S FOREST

FROM DAYTON WITH LOVE

TOOTH & NAIL

This band is definitely an acquired taste, but it's pretty tasty all the same. A very indie pop feel engulfs this ten track offering which is reminiscent of a cross between a Sonic Youth, Battery Acid, Letters to Cleo and/or Veruca Salt with a tinge of Portishead at times. Light and airy female vocals are on the menu blended with a myriad of guitar, bass and drums sprinkled liberally with keyboards, synths and processed effects. Tracks worth checking out include the spacey "Water's Overhead", the progressive "Bounty Hunter" and "Instrumental" which had kind of a Stone Roses quality for some reason. Watch out because bands like this are gonna be the next thing to fill the record bins, so check it out while it's fresh cause Morella's Forest is definitely something worth checking out.

- Jaymes Mayhem



THE QUEERS

PUNK ROCK CONFIDENTIAL

HOPELESS RECORDS

Thank God for the Ramones! I mean, where would punk rock be without them? Certainly the Queers would never exist. Straddling the same horse as other current pop punkers like Chixdiggit and The Gain, this wacky four piece wears their love of the Ramones on their sleeve and then some. No need to pick apart all the songs here. They're all pretty much the same, and they're all pretty much about chicks with one word names and being punk rock. Nothing new here, but if you dig that particular groove baby, then you should check this out. If not, then go listen to Henry Rollins. He is a very

serious man.

-Frank Meyer-Streetwalkin Cheetahs



THE GODSHATEKANSAS

MISCHIEF IS ITS OWN REWARD

NEW DISORDER RECORDS

This is the second release I've gotten my mitts on this year, and these boys at New Disorder got the right idea. THE GODSHATEKANSAS play that Northern California punk sound, and when it's done right, it just can't be beat. With similarities shared by the likes of American Steele, Jawbreaker and Crimpshrine, this is definitely a top ten punk record of the year in my book. So if you aren't afraid to smash it up, check 'em out, you morons.

-slosha



KITTY BADASS

ONE CELL AT A TIME

ELEVATOR MUSIC

Jeannie's falsetto to scraping and even shrilling vocals don't cry super talent, but do dominate the rather thin musical mix with authority and feeling. The four-piece play along for the ride throwing around simple garage rock and at times adding a part or two with an old Sonic Youth influence. Fourteen tracks in 27 minutes, hmmm? The songs seem to last a little longer. A good effort, but with a little time, this band could really be badass.

-Lisa Apista



THE VOLUPTUOUS HORRORS OF KAREN BLACK

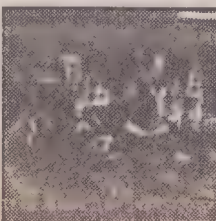
BLACK DATE

CLEOPATRA RECORDS

I have heard of this band a few times, but never saw them live or hooked up a disc. The first thing that comes to mind is, put aside the lack of originality, and lyric substance and this is a pretty rockin', good time band! The music is a dead rip off of AC/DC and The Circle Jerks riffs, and Jack off Jill antics, but it still seems to kick me in the teeth at high volume. It's one of those things man, I mean its fun, cool and heavy hitting, but it's a total schtick that has been done. I would bet the house that this is a rad band to see live, and then you will be forced to worship them! Until then, listen to a friends, or look

in the used section for a copy.

-monte



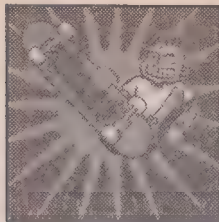
QUINCY PUNX

NUTSO SMASHO

RECESS RECORDS

4-piece dirty and gritty punk rock for the true punk. Yes! Songs like "My America" and "Pig Roast" are some highlights on this 21 track collection. They rant, they rave, they talk shit, and the Quincy Punx make it work. The worst facets of the band is the sloppy drummer and the tweaked guitar tunings/sound. However, still a good choice for your cd player.

-Tomas Espri



**MXPX
LET IT HAPPEN
TOOTH & NAIL**

What can you say about this album? If you are an MxPx fan (as I am) you're gonna love it and if you're not an MxPx fan then you are gonna fuckin' hate it! This CD is a collection of previously unreleased material, 7" and 10" recordings, covers, singles and demos that the band has collected over the past few years. A damn good collection of songs that spans pretty much the band's run. Noteworthy mentions are the covers of Social D's "Sick Boy", Ritchie Valens' "Oh Donna", "Small Town Minds" from the original 7", "So Kill Me" from the bands "Punk Rawk Show" 7" and demo versions of "Sorry So Sorry" and that KROQ and MTV classic "Chick Magnet." Also worth mentioning are the liner notes that are chock full of pics from the band's exploits over the years and kind of cool just to check out. So if you are a long time fan of MxPx you might already have a lot of this stuff, if you are a new fan check out some of the stuff that made them who they are and if you're not a fan....then just piss off.

- Jaymes Mayhem



**DAS KLOWN
ANTIDOTE
LONG BEACH RECORDS**

If you have never heard of Das Klown, you're missing out on a band that keeps on getting better and more potent with every year. This new release is much of what you would expect, with self-righteous yet liberating lyrics and a blistering rock solid band. The sound is that old school punk you love, with fresh little sound bytes to transpose you to a state where you pay more attention to the song. You know your hooked line and sinker when you start to hum these songs the first time you hear them. So go ahead and put this on at your company's Christmas party, and fuckin' throttle that jack ass boss of yours, and you'll feel so much better for the New Year. Get one for your favorite nephew to put in his little stocking! Amen.

-monte



**OUI.73
PRINCESS
MARY'S LOUNGE RECORDS**

I did my best to give this one a fair shake, but I couldn't get into it. "My Sister Meek", the opening cut, has some droning psychedelic guitars in it, and the lyrics are about some sort of childhood memories about jewel boxes magazines, and broken glass. The imagery is rather disjointed and obviously stems from the author's bong loaded inspiration. The standout song on the album is "Acid Freak", which has a perfect tempo, a catchy wah filtered guitar riff, a fantastic hook, and a slamming drum beat. The singer mentions something about Jane's Addiction. "Hate Myself" demonstrates bassist/vocalist Richie Coffman's ability to pen a traditional poppy love song. Unfortunately, many of the other tunes, such as "Here-There-Nowhere" tend to drone on repetitively for several minutes, which might bore many a Skatch reader into hurling this shiny plastic rock music disc against the wall, until it shatters into oh-so-many tiny fragments.

-David Turbow



**TEN FOOT POLE
INSIDER
EPITAPH**

If you were like me, you totally gave up hope after Ten Foot Pole parted ways with their original singer. For some reason, this cd changed that. It has all the fast, "epitaph or Fat" styled punk, and some great mid tempo anthems. You might want to check out Ten Foot Pole once again, it just might scare you straight. However, the cover art work is as bad as the last record, and the rest of the layout is bland and makes no sense.

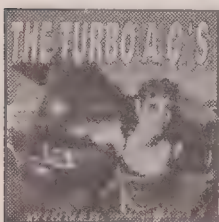
-Ryan Clark



**DEATH
THE SOUND OF PERSEVERANCE
NUCLEAR BLAST**

Death is a band that has been around for quite some time proving both to themselves and to their fans that they just keep getting better and real with perseverance. The songs on this album have some of the most kick ass playing I have heard in a while. Visions of blinding speeds and neck snapping head banging are all that fill my mind as I listen to this. Jams like "Flesh and The Power It Holds" will make you want to run home and set fire to your Fresh Prince records for a sacrifice for the metal gods. Singer songwriter and guitarist Chuck Schuldiner, has made yet another great record, and pick of new recruits for Death!!!

-monte



**THE TURBO A.C.'S
WINNER TAKES ALL
CACOPHONY RECORDS**

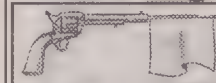
The Turbo A.C.'s are trying to find they're way back in time on they're current release "Winner Takes All". The trio has a sound and lyrical sensibility that is rooted in a 50's rockabilly state of mind, with a Mike Ness snarl thrown in for good measure. These punk rock greaser guys owe much of their sound to the surf bands of times gone by especially on songs like "Fire Up" and "St. Lewis." There is a definite sense of nostalgia to their sound which can be annoying when other bands try the same thing, but these guys do it in a way that sounds so thought out and unpretentious that I couldn't help liking the album from start to finish.

-Cecelia Martinez

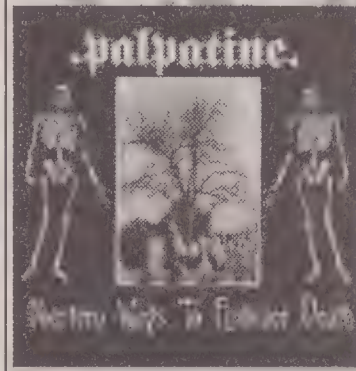
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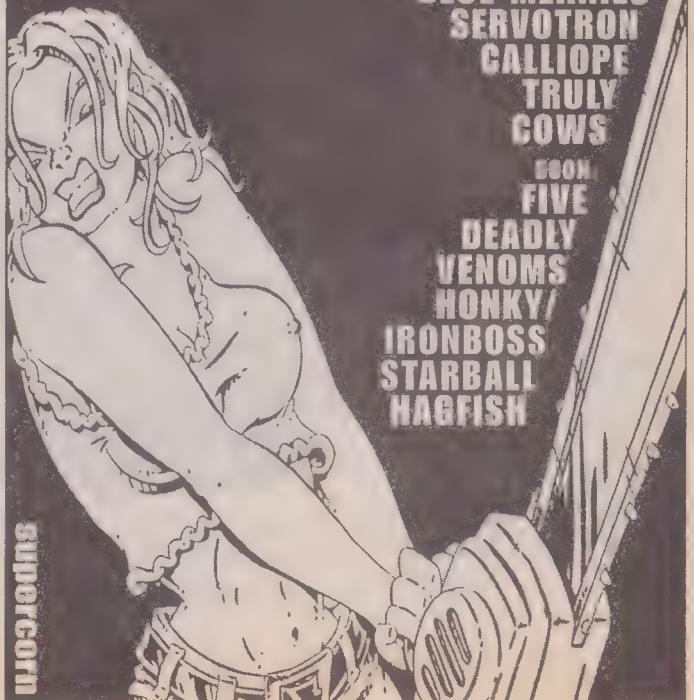
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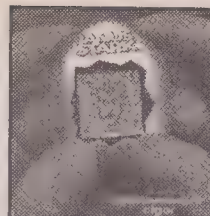


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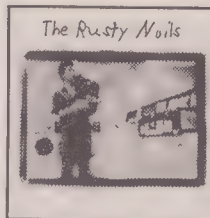


JANUS STARK
GREAT ADVENTURE CIGAR
EARACHE RECORDS

You might recognize this band as the former English Dogs, or better still you may know the singer songwriter and guitarist, Gizz Butt as the live guitar player for The Prodigy. Either way, this band has created the perfect sonic gift for anyone who likes pop rock with the spice of punk, thick with more infectious chant choruses than a Catholic Choir. My favorite ditties were, "Barriers," "Enemy Lines," and the Phat Brit. hit "Floyd (What Are You On)." If you don't run out and buy this album now, you will miss out on the coolest band, and people at the stores buying it, you

LOSER!!!!!!

-monte

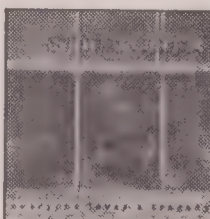


THE RUSTY NAILS
S/T

COOLIDGE RECORDS

Singer/bagpipe player Brett Alexander Boye, previously in a New Jersey punk band called Spongogod, decided to put his bag piping skills to good use to create The Rusty Nails with a few of his former band mates. You can trace The Rusty Nails' influences to bands like the Pogues and Big Country, and to rowdier bands like Fugazi. The lyrics seem to center around women ("Lost Love Life", "Ann Passes Me By), and narrative tales of aspirations and failures (The Lion's Always Chasing Me", "Did You Let That One Get Away?). Lots of passion and pain, and piss drunkenness going on here. There are also a few instrumental tunes to be found, such as "This is Your Calling" and "Smoky Horizon". If you are looking to rediscover your Scottish roots, check out The Rusty Nails. If you aren't Scottish, you might enjoy it anyhow.

-David Turbow



STRETCHER
EVERYONE LOVES A TRAGEDY
STRETCHER RECORDS

This is San Diego hard-core at its finest. Their sound is fast, furious, and smooth. The guitars are fuller than a fat guy at a buffet and shred threw every note with a wealth of gritty distortion. This is a well put together record, but with a little help this could be a national act very soon. So, bang your head till blood is rolling out of every orifice, run into your local record shop, and ask for Stretcher.

-monte



THE CALICOES
RUMBLE
VELVET BLUE MUSIC

If you have any affection for the Reverend Horton Heat, you just might be smitten by The Calicoes. On this virgin foray into creating an album to showcase their sound, The Calicoes stay very true to their main influence. In fact it's like listening to your little brother trying to figure out how to play Nirvana songs. Yet, they're lazy rockabilly rhythms do have some qualities of their own, like the sometimes stunning vocals of Erich Jackson, who is only 18 but has the singing voice of someone much more seasoned. The Dallas trio not only acknowledge their psychobilly markings on this album, but even hall themselves as "Elvis on fire." Maybe someday, but today they are still working out the kinks, still practicing Reverend Horton Heat songs, still searching for a catchy trademark to call their own.

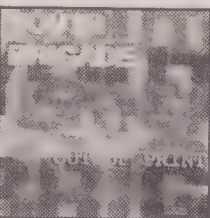
-Cecelia Martinez



JUGGLING SUNS
LIVING ON THE EDGE OF CHANGE
HYDOPHONICS RECORDS

Bust out your Bong, buds, and magic carpet for this audio journey of the mind. This is that bare footin, VW bus driven, Dead Head following music, with long jams on this live disc. This band sounds real tight, and must have a blast entertaining to the masses. Just let me know when your playing in Orange County, so I can score a little somethin somethin!!! If you miss the Dead, you'll enjoy this disc, if you hated the Grateful Dead, stay far, far away from these guys!

-monte

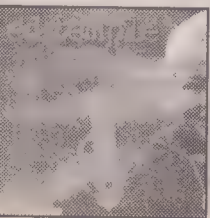


YOUTH BRIGADE
OUT OF PRINT
BYO

What is this re-release month or something? Here is the story on this one, well, at least what I think the story is. Youth Brigade puts out a record in 1982 called "Sound and Fury". It gets put out again, but after some re-mastering, or re-mixing, or something. The original copies are going for over \$100 on Ebay, thats the largest internet auction site, if you don't know. So now they put out the original version once again with some extra tracks thrown in. Is that story true? I don't know. But I do know this is classic LA punk from the early 80's that makes me feel like a kid again.

Wait, I was only 5 when this came out, my bad.

-Ryan Clark



ED TEMPLE
THE ACT OF GABRIEL
BLUE MOON RECORDINGS

What in the hell is going on here? Emo-core meets Porno For Pyros? The opening track, "The Earth Has Stopped (pt.2)" displays their Porno For Pyros like sound (which they pull off rather well) and then the following tracks, "Birth" and "The Dawn Followers" change full circle to full fledged emo. Whichever way Ed Temple turns, their music is interesting- a tasty eclair next to all the tall piles of other powdered donuts. Recommended to all my friends and loved ones. (BMR 2075 s. University Blvd. #264, Denver, CO 80210)

-Lisa Apista



BULLDOZER
BULLDOZER
T.O.N. RECORDS

I can only hope and pray that the reason this record sounds so dated is the band was in a coma for 10 years, and they decided to finish the album. Either that or this CD has been lost in our wonderful post office since 88'. I have a message for all bands: turn on a TV, or radio at least once a year before you make a record, please! If you're a has been stripper in Kentucky then you can get this, and relive the big hairdo Eighties. Thank you, Sunset, well all right!!!!

-monte



KID DYNAMITE
KID DYNAMITE
JADE TREE

On their self titled debut release Kid Dynamite offers up 19 tracks of tried and true punk rock with more skill than most. The quartet hailing from Philly are reminiscent of bands like Blink-182, Unwritten Law, and Pennywise (which is never a bad thing in my book). They have a nice tight sound, and lyrics that are interesting and clever despite being about the same old punk rock topics. "I know you asked for rain/but I brought you fire/ didn't think you'd mind/I know it's not the same but I'm getting tired of hearing you whine."

-Cecelia Martinez

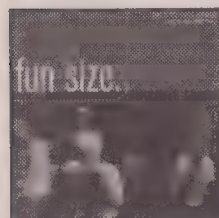


BURN IT DOWN
EAT SLEEP MATE DEFEND
ESCAPE ARTIST RECORDS

Man, this band must be the shit live, cause if you can capture that kind of spiritual rawness, and fury on tape, it must part the hairs on your chinny chin chin at a show. Hardcore music is such a powerful medium, that at times you find yourself clinching your fist and stomping a hole through the floor out of pent-up rage. Ryan Downey's lyrics and vocal delivery get your attention quick, while the urgency of the nail biting music forces one to listen. Most of the songs sounded the same, till I hit "Snakes In The Garden" a track that has great dynamics and tight staccato accents. Coming already got the gist of all that this album has to offer by track #6 or so. But, overall, Fun Size's "Glad To See You're Not Dead" is well worth a listen.

from nowhere this band can grow on you, and will be a front runner in the underground hardcore scene near you, so look out!

-monte



FUN SIZE
GLAD TO SEE YOU'RE NOT DEAD
FUELED BY RAMEN

No matter how many times I try to get over being a fan of well-penned poppy punk songs, I just can't seem to get it out of my blood. Virginia's Fun Size has lots of those traditional chunky guitars, chromatic bass run fills, and overall tightness that can be traced back to a hundred good bands like the Descendents and Big Drill Car, and everything in between. The lyrics revolve around letdowns from women, waiting by the phone, insecurities, wishful thinking, etc. Some of the standout numbers are "Guidance", and "Go Play Your Own Game". When the singer

does occasionally go way off-key, it sort of makes the listener cringe for a moment. But, it's a small quibble. It happens to most of us, I guess. Going off key, that is, not quibbling. A little bit more heterogeneity in the tempos might have strengthened this album. The listener has already got the gist of all that this album has to offer by track #6 or so. But, overall, Fun Size's "Glad To See You're Not Dead" is well worth a listen.

-David Turbow



VARIOUS
MUSIC TO KILL FOR
SIDE1 DUMMY RECORDINGS

The artwork sets the tone here with a fifties pulp fiction, hard boiled detective novel feel to it and what's inside is no different. A kick ass compilation of tracks from both the Side1 Dummy family of artists, as well as a few guests thrown in for good measure make this the comp to beat! There is something for everyone on this comp tastes of good old hot rod rock and roll, infectious punk, and a few ska flavored ditties thrown in for good measure. From the get go with a nice slick and gritty ditty from Custom Made Scare entitled "Wayside" to several cuts from 22 Jacks including

a nifty cover of the Police's "Message in a Bottle" this comp doesn't fail to deliver. Other noteworthy mentions include tracks from Bad Religion, No Use For A Name, Murphy's Law, The Smooths, Bouncing Souls, and The Swinging Utters. For those of you on the hot rod set, also check out other tracks from Custom Made Scare, Los Infernos and a rather nifty band from Santa Barbara called Blazing Haley. All in all a damn good comp and the price is right so go on out, expand your musical tastes and pick it up!

- Jaymes Mayhem



JEFF OTT / AMANDA
EPITHYSIAL UNION
COOL GUY RECORDS

This is a punk record done without electricity. Jeff Ott, infamous leader of Fifteen and some chick named Amanda do some solo songs on acoustic guitar. Ok, haha, I take that back, Amanda is not a "chick". She is a great song writer that could kick Jewel's ass. However, the male bashing does go a little far. It would be cool if all those idiots out there bought a DIY acoustic record instead of those retarded Jewel records. Have you heard the one that goes "these hands are not yours, they are my own," it kills me that radio stations eat that up. Ok, Jeff Ott does some songs

also, thematically similar to Fifteen. There is a great one called "Jux" about the latest Berkeley/Gilman St. controversy. And another classic called "Mt. Shrink Wrap" about being a hypocritical environmental musician. I love that Jeff calls himself on his own shit. Ok, that's it, I am moving to Berkeley to work at MRR, Gilman St., and eat Fat Slice pizza for every single meal.

-Ryan Clark

"Look, this is... punk... good... give... direction..."

insider

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WEAKSAUCE
BRUTALLY HONEST
MY OWN WALLET RECORDS

Well, guess what kiddies? Weaksauce claims "The Pop Stops Here" in the track "....." and the 3 piece High Dessert punx weren't kidding unloading 20 angst ridden angry hardcore ditties reminiscent of middle era Jerry's Kids and Agnostic Front. And nothing is sacred as they attack all and everything that is so superficial to the So. Cal. Punk/hardcore/alternative scenes. They may not be the official hall-monitors of punk, but they sure as heck know what sucks about it. This is a definite must for fans of the harder edge variety. Seek and you shall receive (My own Wallet records 11233 arroyo, hesperia CA

92345)

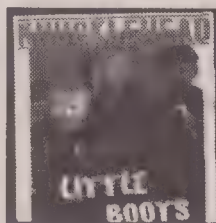
-Larry H



TRIBAL LUST AND THE HORNY NATIVES
STRAIGHT OUTTA HUD HOUSING
STOMP DADDY RECORDS

What can I say but from the minute you slap this bitch in yo boomin-ass system, yo ass will straight fall in love wit dis shit knowhatim-sayin! OK it's not hip-hop music, it's more of a hybrid ska, pimp, punk rock, meets r&b, with a street edge. I want to skank a frickin hole through my floor when I hear tracks like "Too Fast For ME", (That starts with Live Wire, a Motley Crue riff,) and "Tweaker Billy Bitch." This is fun party record, and now I can't wait to see these guys live. Do your self, and your friends a little favor, and get this where ever you can, and if you don't like it, go back to bed!!! P.S. I dig the Friday, and Don't be a Menace movie samples.

-monte



KNUCKLEHEAD
LITTLE BOYS
FAR OUT RECORDS

Newsflash: Sunny Ft. Lauderdale label gets cold chills and signs the Canada 3-piece known as Knucklehead. Expecting a hardcore band, instead I got slapped in the face with some unique melodic punk with anthem type beer-fisted sing-along choruses without the flash and overdone back-up "ahhhhs" and "ohhhhs". Knucklehead's sound is comparable to a lighter dosage of U.S. Bombs and a squeeze of Social distortion. Favorite songs: "The Kids Are Alright" and "Pseudopunk." Favorite lyric: "Pseudopunk, just another trendy fuck". These guys are a keeper Far Out Records! And don't let Epitaph steal em' from ya, okay? (Far Out Records, po box 14361, Ft. Lauderdale, FL 33302)

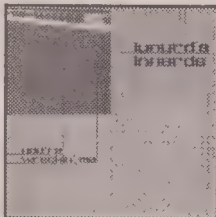
-Neil Denz



GOB
HOW FAR SHALLOW TAKES YOU
FEARLESS

For some reason, I came upon these guys a few years ago. They were wandering around in a van looking for some shows or something. They had the whole Nofx type humor going on in their speedy pop punk. This must be some other Gob (and I am not talking about that band Gob from Nevada that did a split with Spazz.) This record sounds like a faster Jawbreaker. The humor is long gone. On a few songs, the singer attempts to sound like he sings in Sick Of It All. At first, I thought that was a joke, but I don't think it is. Dare I say that there are emo-ish parts on the record? Some of the lyrics are certainly typical dopey, vague emo lyrics. Anyhow, I am still confused.

-Ryan Clark



LYNNYRD'S INNARDS
YOU'RE WRECKIN' ME
JOHANN'S FACE RECORDS

Chicago 3-piece, Lynnyrd's Innards play Chicago flavored garage rock with plenty of catchy borderline poppy hooks to keep the front row heads boppin and the punx elated. Vocalist/guitarist Carl moves along fluently with the band singing melancholy type lyrics like, "I can't even leave the house..." ("34 Jasper") and "I never felt this warm..." didn't know that was a kiss goodbye" ("Blue Line"). Other songs like "Everybody Stinks" are more on the lighter side and The Cure cover of "Jumping Someone Else's Train" is simply brilliant. A must buy.

-Lisa Apista



JETS TO BRAZIL
ORANGE RHYMING DICTIONARY
JADE TREE

This eleven-song debut release from the alt/indie group Jets From Brazil has all the artwork and layout trappings that speak of a finely crafted pop release. *Orange Rhyming Dictionary* does not disappoint in that regard. With melody and well produced guitar driven pieces, JTB take an introspective approach to pop; creating that sonic cerebral place where we can dwell when we need a break from all the aggression and noise without giving up the basic musical elements which move us. Jets to Brazil have plenty of alt credibility, sporting members from Jawbreaker, Blake Schwarzenbach, guitars & vocals, Texas is the Reason drummer Chris Daly and Jeremy Chataelain, formerly bassist from Handsome. Jets to Brazil has a stylistic feel which utilizes the dynamics of underspeak, and the guitars are suitably layered to give the songs depth and sonic drive without resorting to overkill. Sometimes bittersweet, sometimes with an ironic resigned reflection, Schwarzenbach's vocals have a distinctly familiar David Lowery/Cracker feel without the country twang. While things start quickly with the noisy brit/pop of "Crown of the Valley" and the sparser "Morning New Disease". Pop exercise "Resistance is Futile" shows that Jets to Brazil can fashion hooky arrangements without sacrificing depth. Unfortunately, things slow down too much for me after that and the songs tend to lag until "Lemon Yellow Black" gets things moving again. "Conrad" reminds me of Ride with its shimmering guitar echoes. Lots of lyrical food for thought, like the pseudo-desperate resignation of "I Typed For Miles", an examination of the dehumanizing effect of artistic competition. *Orange Rhyming Dictionary* will not blow down your world, but with arrangements this good and musical confidence; its understated manner provides ample satisfaction. RECOMMENDED.

-Mel Torment

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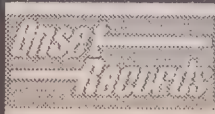
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**THE PROMISE RING
BOYS + GIRLS
JADE TREE RECORDS**

The Promise Ring released their first full-length album, "Nothing Feels Good", in 1997. Having given up my steady diet of MTV's 120 minutes and being completely out of touch with local college music playlists for quite a while, I think that I was probably the last red-blooded American indie music fan to actually hear the much hyped Promise Ring. Where the hell was I? Anyhow, this latest effort, *Boys + Girls*, indicates that the band can indeed live up to all of the critical praise and expectations. The three fantastic poppy songs on this disc, "Tell Everyone We're Dead", "Best

Looking Boys", and "American Girl (Version 2)", are only an inkling of the Promise Ring has to offer, stylistically speaking. The singer/guitarist, Davey Von Bohlen, stretches for those high notes, and he hits them most of the time, which is way cool. The songs are fresh and sweet and clean and poignant and innocent and all that other good stuff too. Apparently, the band is currently working on a full-length follow-up to "Nothing Feels Good" for 1999.

-David Turbow



**VARIOUS ARTISTS
HANG 10 VOL. 1
AMERICAN POP PROJECT**

Wax up the long boards and load up the Woody because here is a comp for the surfer set. Packed with fifteen tracks to jam to one the way to the beach to catch that perfect set, this comp goes this distance collecting tracks from some places you would never even guess. From the more traditional surf guitar sounds of Canada's Mark Brodie and The Beaver Patrol with "Slaughter" and The Woodies' "Little Dume", the surf and sci-fi sounds of Men or Astro-Man? From Atlanta, to the punkier flavor of McRackins from Canada and Fun Fun Attitude from Japan! Also check out a most interesting cover of The Beach Boys standard "Surfer Girl" by Cub and the Jan and Dean standard "Fun, Fun, Fun" by the Beatnik Termites. Definitely a cool album if you are into surf music and the surf guitar sound and if you're not, look at it this way, this may be a CD you could actually get away with blasting in dad's car and not have him get pissed!

- James Mayhem



**FLAT DUO JETS
LUCKY EYE
OUTPOST RECORDINGS**

Get out your hair grease, and a car chock-full of gas, because Lucky Eye is a great road trip record packed with familiar sounds of yesterday. The music that pours out of this CD is hipper than hip, and slicker than a grease monkey. Some real, good feeling simple tunes here. If I were you, I'd pull up to the nearest carhop blaring track 13 "Boogie Boogie" to scare up a mess of broads for your road trip. P.S. don't forget to pick me up afterwards! YEE-HAW!!!

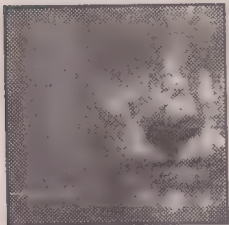
-monte



**16
SCOTT CASE
PESSIMISER RECORDS**

I swear at times I'm psychic -- not like telling the future psychic, but I got to thinking about people I haven't seen in a long time, and low and behold, up pop two guys I used to skate with. Bob Ferry and Chris Global are tearing shit up with this band, 16. With driving riffs that remind me of Grzzard and Helmet, and Chris on vocals that sound like they're screamed through a bullhorn, how could you possibly go wrong? I'm definitely going out to pick up the newer stuff since I already got this out-of-print disc first.

-Slosa

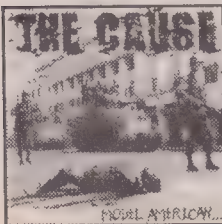


**FATES WARNING
STILL LIFE
METALBLADE RECORDS**

I myself am not a fan of progressive metal, nor have I ever seen Fates Warning live. This is a double live disc from a band that has been around for awhile and it's a record only a fan could love. Disc one features "Pleasant Shade of Grey" recorded in April in Offenbach Germany in its entirety. On Disc two, Fates turned to its loyal fans via the Internet, to be the ones to pick the track listings for this disc. If you are a fan you'll love this record, because the sound is incredible, and the music and audience transports you to front row seats at the show. If you don't know this band,

buy it for someone who does, and you'll be the bomb for a day.

-monte



**THE CAUSE
SELF-TITLED
NEW LEFT RECORDS**

While Soma fliers cover the inside cd booklet, the back cd panel graphic is a photo of an atomic bomb explosion (symbolism of Soma and the soon to be defunct Barn?) The Cause, a 3 piece do blow up with full throttle old school-like punk rock on this album. Theme-oriented songs like "One Voice," "Religious Industry," and "Beneath Myself" kick some quality ass with "Force Fed," a personal favorite with a Stanford Prison Experiment feel to it. Also, a nice little extra: A portion of profits are donated to (ARA) Anti-Racist Action. (New Left Records, 2006 Shadytree

Ln., Encinitas, CA 92024)

-Tomas Espri

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REMY ZERO
LIVE ON MORNING BECOMES ECLECTIC
DGC RECORDS

This little record I hold here in my sweaty hands is a nice break on my mind, and ears for a change. Remy Zero is a band that cut their humble beginnings in Birmingham, Alabama behind and headed out west to (you guessed it) Hollywood to make the album Villa Elaine (named for the legendary hotel the band lived in.) Now they just released this record of live numbers and interviews recorded at KCRW, Santa Monica for Morning Becomes Eclectic. The whole thing is cool, because the recordings and the musicianship are awesome, and you get a behind the scenes account from the band in the

interviews. I don't know how this will be available, but if you like Radiohead, U2, or good pop music try to snatch up this disc.

-monte

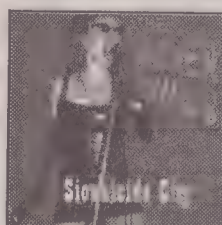


SPEED DEVILS
SPEED DEVILS
CACOPHONY RECORDS

Straight up rockabilly is what these guys are all about. Speed Devils provide their own spin on the rockabilly/hot rod sound that saturates this CD with reckless abandon. With killer guitar work, smokin' drums and a bass hot enough to scorch, Speed Devils know how to do it right. Check out the instrumental track "Teenage Riot", the smooth sounding "Drink That Bottle Down" and the rollickin' "Graveyard Stomp." If you are into the Rev. Horton Heat, Hillbilly Hellcats, or The Amazing Royal Crowns (or whatever it is Royal Crown Revue made them change their name to) then you'll definitely

ly like this CD!

-Jaymes Mayhem



THE CHICKEN HAWKS
SIOUXICIDE CITY
R.A.F.R.

Presumably, this group is from Sioux City, IA. Great title. Any band that tips their hat to Australian cult heroes Rose Tattoo (who had a song called "Suicide City," by the way) is all right with me. Too bad they sound like a bad version of the Cramps, all huffing and puffing over punkabilly riffs and fast paced shuffles. Sloppy and slutty is cool with me, but you gotta have some strong songs and a hellava singer to pull that shit off, just ask Johnny Thunders or the Lux himself. Well, I guess you can't ask Johnny. Hmmmm. If only the songs were as good as the titles: "High From Bastard City," "Bad Bitch boogies," "Fuck Minneapolis," to name a few. Anyway, I heard they're great live, maybe I need to catch a show.

-Frank Meyer-Streetwalkin Cheetahs



EUROGRESSION
THE ROCK GARDEN
STREET RECORDS

Three-piece alterna-rock band from the street? Actually, Eurogression (who aren't so aggressive) formed in 1983 in Columbus, Ohio have recorded over 21 records and released 9 of them. Sometimes whiny and sometimes soulful vocals and standard rock-blues riffs are warm to the ear on a cold night, but nothing too groundbreaking. Most songs are pretty snoozy lasting as long as five minutes, and the longest five minutes I recall since trying hard to get a one-off after shooting blanks. "P.S. Jesus Christ was a vegetarian" found in the cd booklet liner made me say, "What the hell?"

-Neil Denz



SOAK
FLYWATT
SIRE/RAINMAKER RECORDS

I guess if I had to try to label this band, I would have to say they are a high concept, college rock, funky, NIN kind of group set in the future. Every track is a little bit different from the next, but it still has a nice continuity to it. Featuring lots of loops and samples tightly blended with distorted vocals and gritty guitars. I liked this record, but it's not the type of songs you instantly fall in love with. If you give it a chance, it can be a great disc to do your homework to, or cleaning your god-forsaken room!! So ask yourself these questions before you buy it for retail, 1) Do you enjoy bands like LIVE, or Stabbing

Westward? 2) Are you independently wealthy? If you answered yes to both, bust-ass to the mall and score your newfound group.

-monte



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YEEEEEE-FUCKIN'-HAAAAW!!!! That about sums up this kick ass collection of tunes to thrash your shit kickers to! Custom Made Scare has been stompin' around for some time now putting on insane live shows and it's that same kind of energy that comes through in all eleven tracks on this release. Though the CD is kind of short CMS more than make up for it with unbridled intensity. With scorching guitar work, everything else raw and hard in between and combined with a powerful vocal style that comes right through the speakers and smacks you in the head, this CD delivers! Check out "Peterbilt",

the absolutely hilarious "White and Lazy", the touching "Sick, Sober and Sorry" and the high octane "Texas Didn't Wreck Us!" This album definitely has a place alongside the top of the ranks of the rockabilly, psychobilly and hot rod set! So what are you waitin' fer, a damned engraved invite? Rev it up! Punch it! Go get this CD!!!!

- Jaymes Mayhem



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ELECTRIC FRANKENSTEIN/THE HOOKERS

LISTEN UP, BABY/MUST KILL

MAN'S RUIN

Man's Ruin presents us with a split single from two of punk's hottest bands. The Hookers, out of Lexington, Kentucky, don't really do it for me. I just can't get into bands with shitty singers. They kinda sound like Motorhead but not as tight and not as funny. The songs all kind of sound the same and none of them really jump out at me. But New York's Electric Frankenstein? Whoa!!!! This group of hardcore veterans have been going strong for over seven years now, despite going through three different singers. Thank God they got original throat Steve Miller back. Nothing against Rick L. Rick or Scotty Wilkens, but Steve has got to be one of the best punk singers on the planet right now. This guy sings every note like it's his last. This five piece power pack rips through Dictators/Deadboys New York snotty punk like it's '77 all over again. Every song oozes trash and sleaze. "Social Infection" gets my vote for punk song of the year, hands down! "Neurotic Pleasures" finds these guys rollin' in the dirt, while "Hostage Situation" snarls like rapid dog. Eight songs of great "Fuck You" rock. Listen up, baby indeed!

-Frank Meyer-Streetwalkin Cheetahs



TRAINING FOR UTOPIA / ZAO

THE SPLIT EP

SOLID STATE / TOOTH&NAIL RECORDS

What a splendid idea to do a little split EP with your friends. There is hardly enough room on this 4 tracked disc for these two massively cool bands. With the Training for Utopia songs you have this Korn meets Sabbath influence, topped with amazing vocal fluctuations. Zao has a very similar tone except they are a little more dark and death metal sounding. This is an OK disc, but god knows where you could find it, and it's too damn short. Look for a full-length album from one of these bands in the future, and you will have a blast!

-monte



TELEGRAPH

QUIT YOUR BAND

JUMP UP RECORDS

Telegraph comes up with one of the best album titles I've heard of in a long time. But we're not reviewing album titles here are we? Geez. So much for having shits and giggles damnnit! Okay the review...I would rate the seven piece's six song ep about a six out of ten- of course it's about 10:08 right now. Why a six? Only because they take away more punk from their ska-punk in comparison to their prior full length last year. Jeffrey's vocals are really swell as always, the upbeat jazzy bass-stylings are fresh and nice, but the bright horns could get lost a little in the mix for a more interesting listen. After all, Telegraph rock better as a punk band than a ska band. I hope they show off their balls upon their next release.

-Lisa Apista



WITCHERY

RESTLESS & DEAD

NECROPOLIS RECORDS

The tracks on this disc are a spider web of eerie guitar driven metal straight out of a horror movie. Tony's vocals and the lyrics sound like the crypt keeper after smoking a carton of extra menthol Kools. If you like that intense, beyond the grave feel with a more action packed evil than a ding-dong crammed with razorblades, Witchery is the band. Tunes that sold me were, "Midnight at the Graveyard" and the every haunting "Restless and Dead." These guys are entertaining and full of talent, but tend to get a bit old after a few spins. Anyone that loves tons of grave digging guitars might want to snag a copy to learn a few of some classic riffs. Rock on!!!!!!!

-monte



THE FITSNERS

APPLESAUCE

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Calling all you 80's radio freaks that love popular crap. This is it - a retro, horrid pop band named the Fitsners are here to save your pathetic life with a new batch of pop radio-friendly tunes. If you like Billy Idol (post Generation X), some Cars and lots of pretty guitars with little or no distortion, come and get it. Me, I'm glad the 80's are gone, and I'll be even happier when I'm done with this review.

-Slosha

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TEDIO BOYS

BAD TRIP

ELEVATOR MUSIC

The Tedio Boys are a five piece band with an array of musical instruments at their fingertips, including all the usual stuff, slide guitar, congas, and maracas. What is disappointing is that they do so little with what they've got going for them. Starting with "Shake Shake," they drift between surf, rockabilly, and punk, but never quite seem to find a sound that are comfortable with. The screechy ragged vocals of Tony Fortuna are distracting to the actual music which isn't half bad, but isn't anything special either. The cover of The Shakers "Choosey Suzy" is worth a curious listen but little else.

-Cecelia Martinez



V/A

NO MORE HEROES, A TRIBUTE TO THE STRANGLERS

ELEVATOR MUSIC

U.S. Chaos does a couple odes here with "Shut Up" and "Bring on the Neuticles" while others like The Candy Snatchers ("Nice N' Sleazy"), the Dead End Kids ("London Lady"), and Time Bomb 77 ("Duchess") play their hearts out. Very old school, very good, and very worthy of pulling a few green backs from your wallet and picking this one up. Seventeen tracks in all and played with solidarity. (ELM, po box 1502, New Haven, CT. 0651)

-Neil Denz

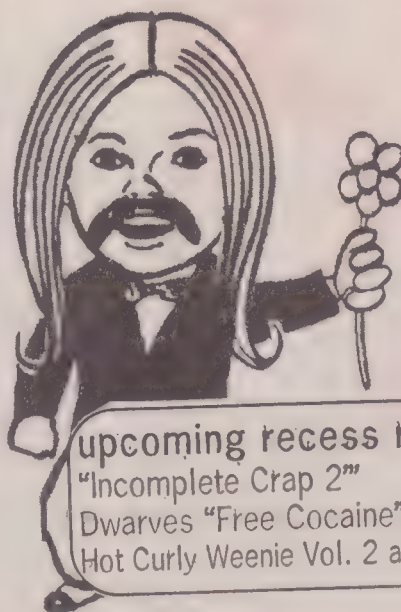
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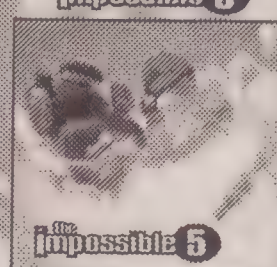
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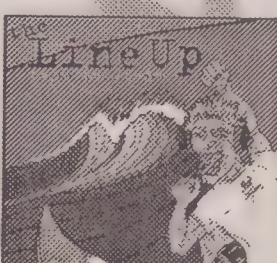
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Turbonegro - "Apocalypse Dudes" CD (Mans Ruin)

Holy fucking christ. Happy Torn and his band of Norwegian homosexual denim lovers are back with another 13 sonic tools of anal penetration. It starts out with a Spinal Tap/ACDC type guitar solo engulfing you into the dark Levi filled world of TURBONEGRO. Songs like Prince of the Rodeo (Fornicator of the lasso...sperminator of the asshole!) or "Get It On" (Gimme deathpunk baby, and I like it!) This is quite a departure from "Ass Cobra" which was clearly more punk then rock, but this record uses every cheezy 70s rock effect known to man and STILL emerges as a breath of fresh air to a sometimes stale punk rock and roll world. The nasty rumors are true, and Turbonegro has disbanded. Get this record to keep their memory alive. "You wanna rock? you gotta roll." This is the BEST FUCKING RECORD OF 1998.

Snake Charmers "Nuthin For You" 7" (Shrunken Head)

Fuckin shit. Good rock and roll bands dictate a style that just sinks its teeth into your meaty flesh, and this is no exception. Fronted by famed tattoo artist Joe Truck, The Snake Charmers give you 3 shots of 90 proof punk rock, and leave you like Oliver Twist begging for more. Truck's voice is vaguely reminiscent of Blaine Cartwrights (Nashville Pussy) vocal smear, yet more on the punk side. The b-sides (Roll On, Bleeding) probably could be A's. File this under Electric Frankenstein or The Humpers and your record collection will only profit. Necessary and limited to 500, so get on it.

V/A "Estrus Sizzlers Sampler" (Estrus)

Roll out the red carpet, ladies and gents. Here comes the prize fightin' sampler I've been waiting all year for. 26 scorching tracks from the Estrus roster you all know and love. Not a SINGLE weak track on this baby, you've got hits from the likes of The Drags (doing my favorite song "Explosives" no less!), Monomen, Splash 4, and the latest sensation from Japan to appear on Estrus, Switch Trout. Hell, any band you can correlate with Estrus is here. Lord High Fixers, Gasoline, The Fells, Thundercrack, and the Makers let loose on "Pants" which actually appears on their latest LP. You NEED this.

Jakkpot "End of my Rope" 7" (007 Records)

I hate to be a cynical jaded fuck, but I've heard this a million times before and I'm sure this won't be the last. Boring punk rock with garage-esque rhythms and monotone vocals. The A-side kept mentioning something about smoking pot...uhh...cool...dude. I couldn't even finish the B-side, all I know is it was vaguely reminiscent of a D.I. song. I was REALLY hoping to get the Homewreckers 7", which is supposed to rock like a son/bitch. Maybe next month.

Volcanos "Finish Line Fever" CD (Estrus)

Surf guitar from Detroit? You betcha baby! Double prong pitchfork attack of reverb filled excitement! The title track starts the fun, and smokes on through until the last track "Theme From Action". Mayhem, teenage kicks, and trouble await with this one. Different from the recent crop of surf bands, which seem to focus on the spooky aspect of surf, The Volcanos have that dragster sound down to a science. Being the surf guitar aficionado that Blitherington is, it gets major approval. Necessary.

Top 10

1. Turbonegro - "Apocalypse Dudes" CD
2. Electric Frankenstein - "Listen Baby" 10"
3. Electric Frankenstein - "You're so Fake" 7"
4. Accel 4 - "Don't Stop! is the Keyword"
5. Snake Charmers - "Nuthin For You" 7"
6. Ghastly Ones - "A-Haunting We Will Go-Go"
7. Gearhead/Lookout V/A - "All Punk Rods!"
8. Zeke - "Kicked in the Teeth" CD
9. Del Noah and the Mt. Ararat Finks - "Blower Explosion"
10. Gluecifer - "Ride The Tiger" LP

-BLITHERINGTON,

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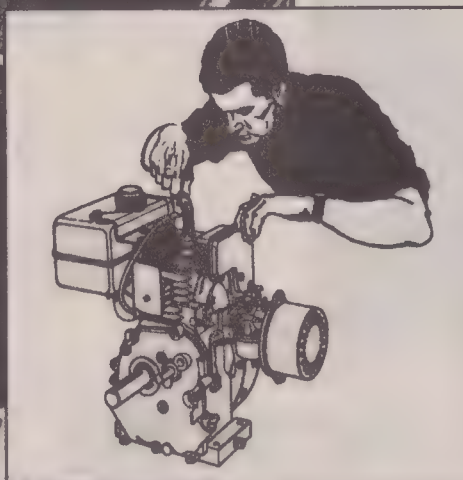
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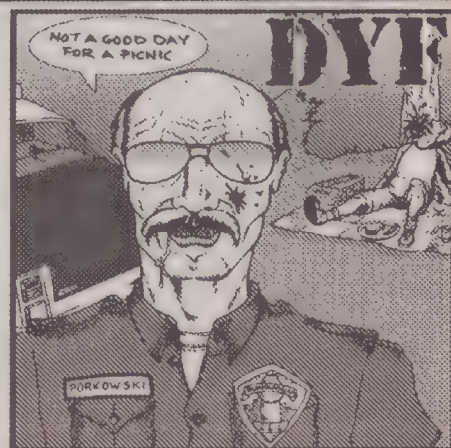


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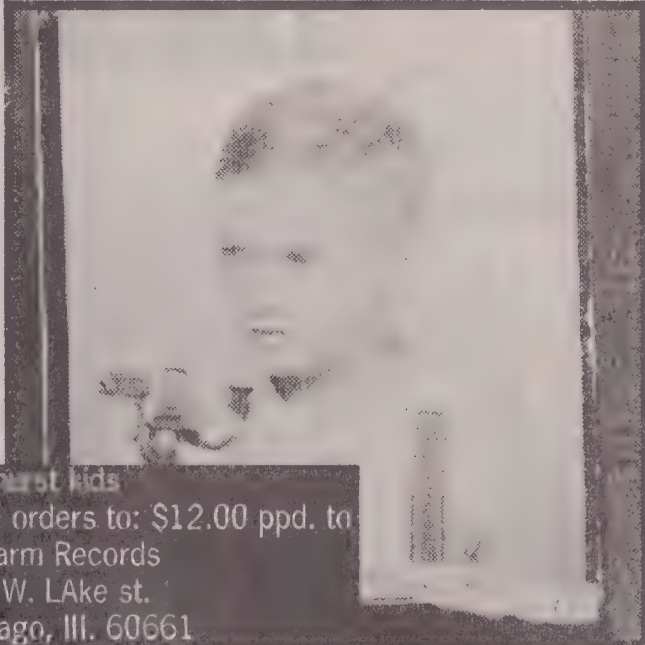


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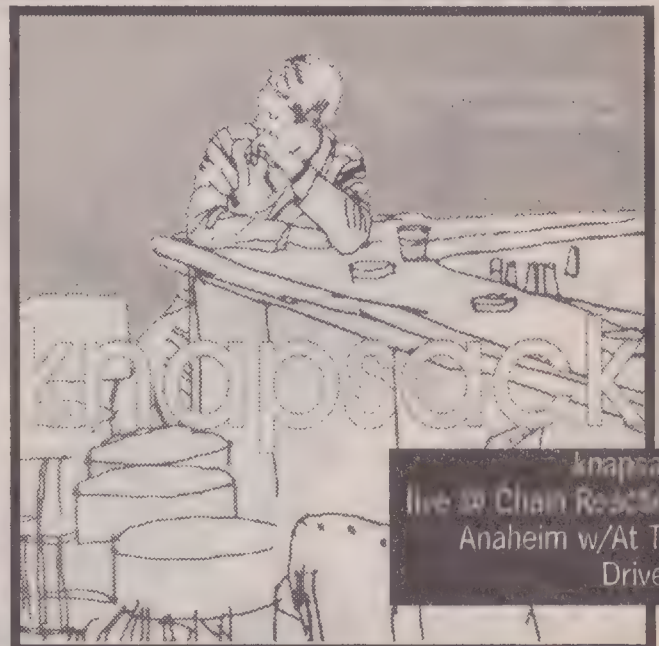
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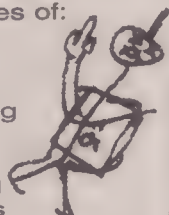
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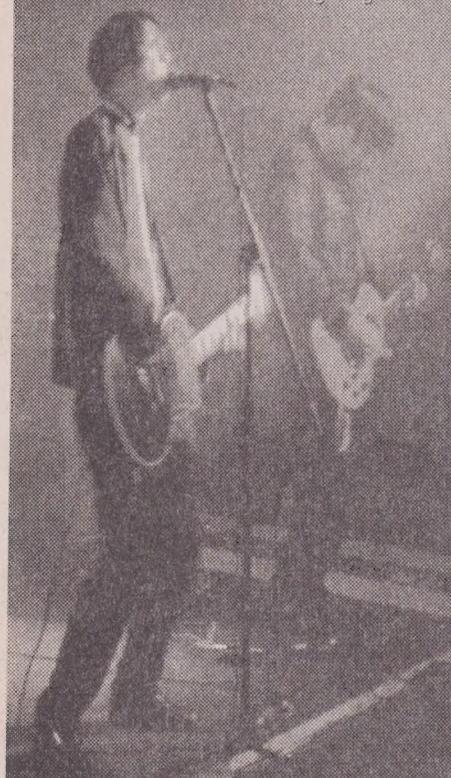
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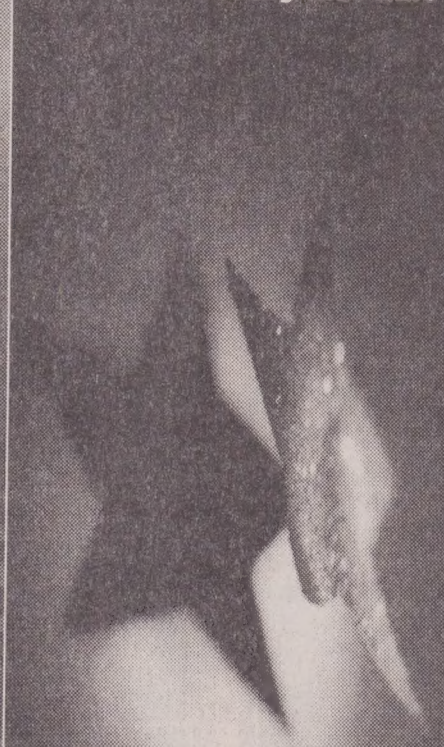
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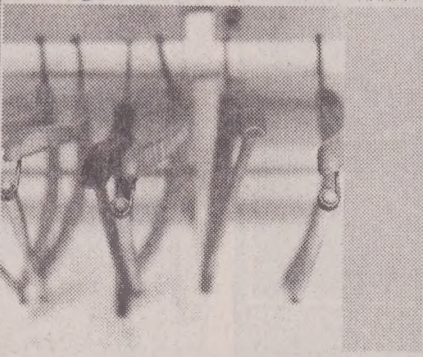


APRIL 13

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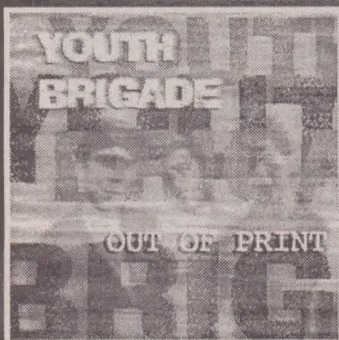
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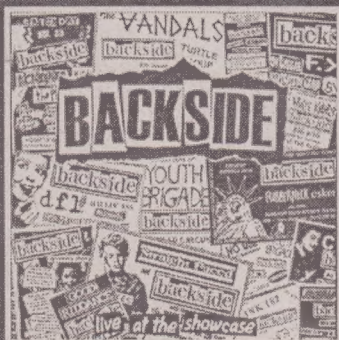
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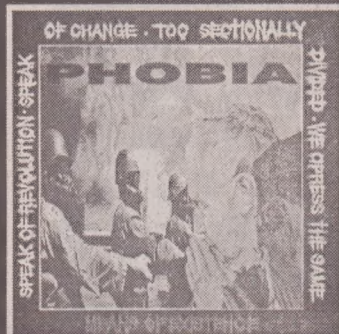
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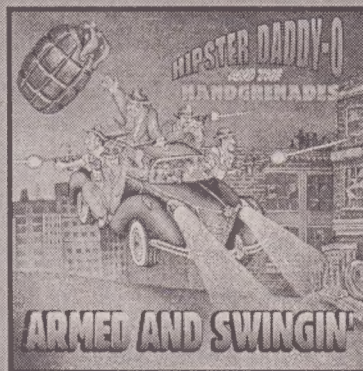
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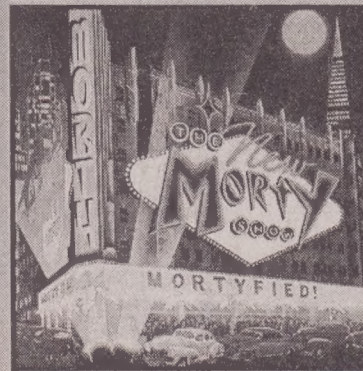
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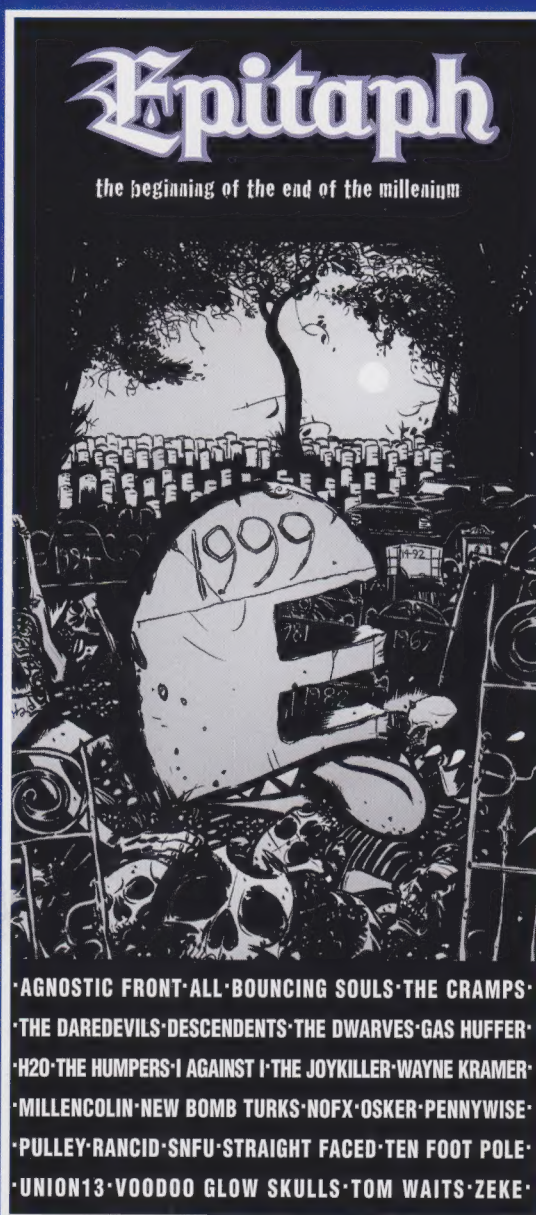
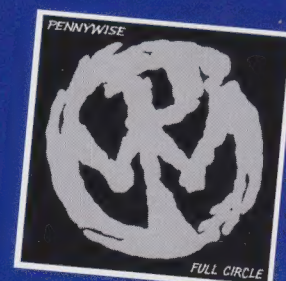
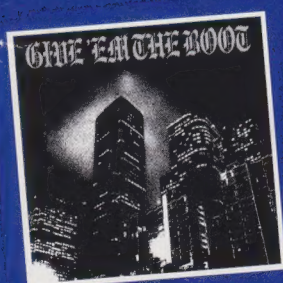
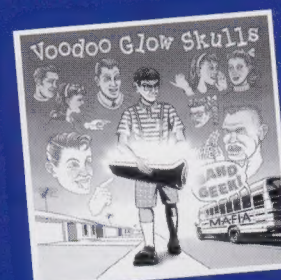
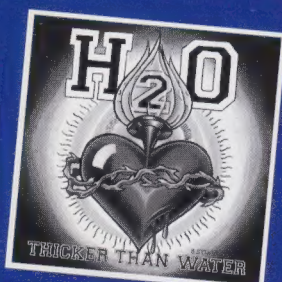
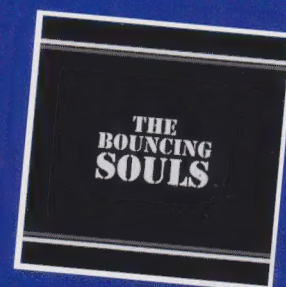
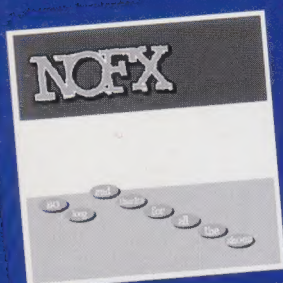
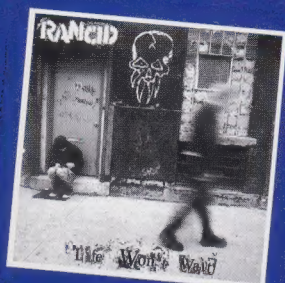
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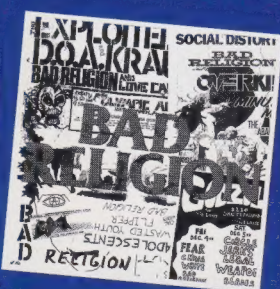


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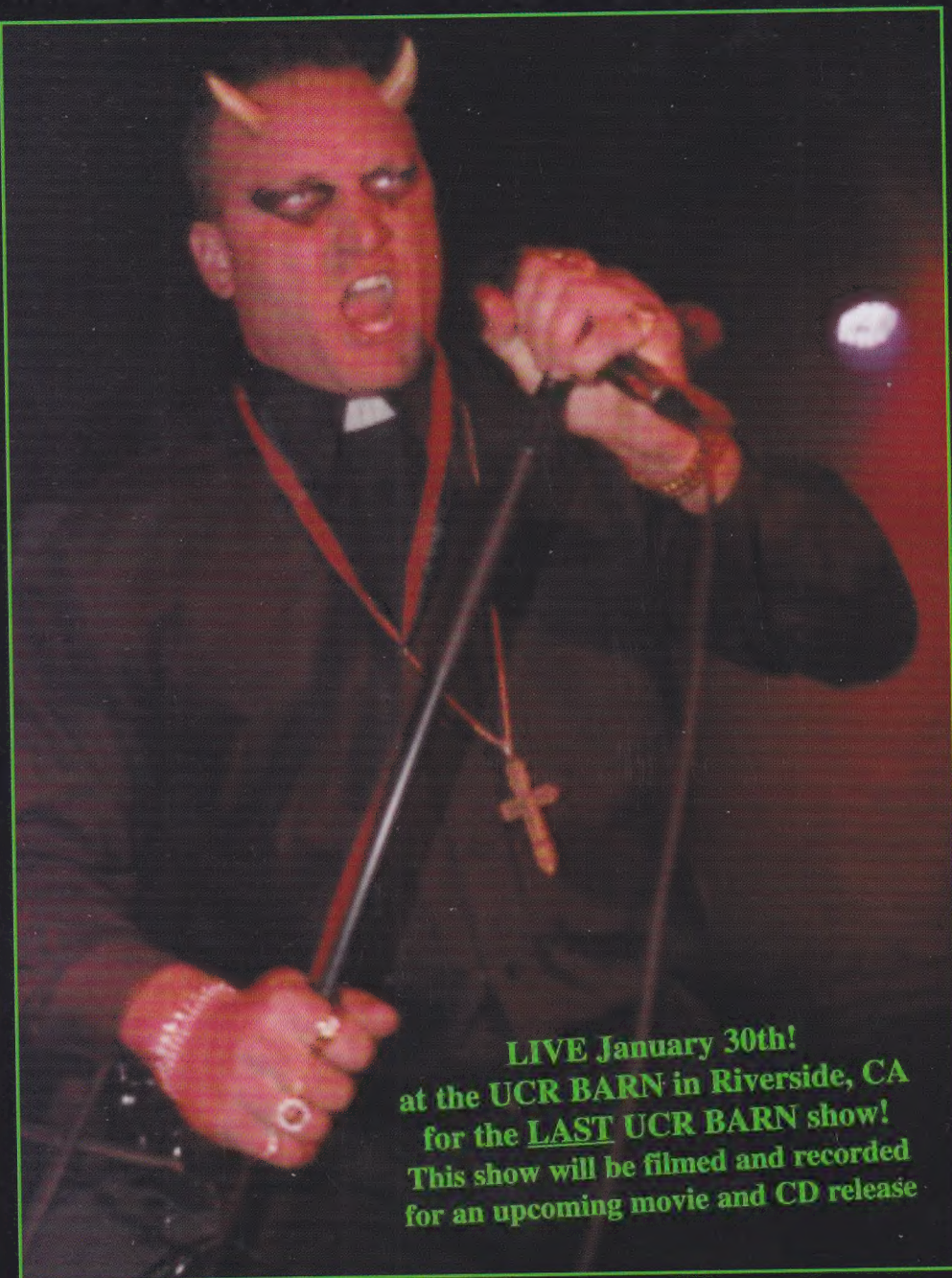


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